

Spring 2021

# The History and Influence of Tim Zimmerman and The King's Brass

Eric Tyler Henson

Follow this and additional works at: <https://scholarcommons.sc.edu/etd>



Part of the [Music Performance Commons](#)

---

## Recommended Citation

Henson, E. T.(2021). *The History and Influence of Tim Zimmerman and The King's Brass*. (Doctoral dissertation). Retrieved from <https://scholarcommons.sc.edu/etd/6294>

This Open Access Dissertation is brought to you by Scholar Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Scholar Commons. For more information, please contact [dillarda@mailbox.sc.edu](mailto:dillarda@mailbox.sc.edu).

The History and Influence of Tim Zimmerman and The King's Brass

by

Eric Tyler Henson

Bachelor of Science  
Western Carolina University, 2006

Master of Music  
University of Maryland, 2009

---

Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Music Arts in

Music Performance

School of Music

University of South Carolina

2021

Accepted by:

Michael Wilkinson, Major Professor

James Ackley, Committee Member

Ronald Davis, Committee Member

Danny Jenkins, Committee Member

Tracey L. Weldon, Interim Vice Provost and Dean of the Graduate School

© Copyright by Eric Tyler Henson, 2021  
All Rights Reserved.

## ACKNOWLEDGEMENTS

Thank you to Tim Zimmerman for sharing his life's work to make this project possible, for which I am eternally grateful. Thank you also to all of the current and former members of the King's Brass, whose contributions helped color this endeavor (and my own personal experiences in the group) with life and personality. Thank you to my family and friends who provided encouragement and support throughout this journey, including my mother-in-law, who donated her time and proofreading skills on multiple occasions. Finally, my deepest gratitude goes to my wife and partner, Kristen, for her careful editing eye and unconditional love and support in my pursuit of this degree.

## ABSTRACT

From the Bible's first mention of the trumpet in the book of Leviticus, to the prescribed uses of the instrument in the Psalms, to the trumpet blasts described in Revelation, the influence of brass instruments in the Christian faith has been present since ancient times. In the 20th century, Tim Zimmerman and his group the King's Brass would come to the forefront of this tradition, reviving the use of brass in the church as a tool for worship. The King's Brass has remained a leader in sacred brass music for the last forty years.

Despite humble beginnings as a trumpet ensemble comprised of middle school students, the group has since grown into an internationally recognized ensemble. Today Tim Zimmerman and the King's Brass regularly book in excess of one hundred and twenty concerts annually, its repertoire consisting exclusively of original arrangements prepared by members of the group.

Despite their stellar reputation in sacred music circles, the King's Brass has received relatively little mainstream acclaim. One should not be deceived by the niche nature of this ensemble. Just a quick look at the biographies of the current members and the more than one hundred alumni reveal that this is an ensemble of the highest caliber. Many members have earned multiple degrees from the most distinguished music schools in the country, perform or hold positions in elite ensembles, and/or have had marked success in academia. Equally impressive, and perhaps somewhat unique to the King's Brass, is the impact of members and alumni *outside* of the music field. Take for example

the late Dr. Keith Small, who held positions at the London School of Theology and the Oxford Center for Christian Apologetics.

This document seeks to compare and contrast Tim Zimmerman and the King's Brass against benchmarks established by more mainstream brass ensembles, specifically with regard to scheduling, original music, programming, educational endeavors, musicianship, and library of written and recorded music. Primary sources are unpublished interviews with Zimmerman and alumni of the ensemble.

.

## TABLE OF CONTENTS

Acknowledgements .....	iii
Abstract .....	iv
List of Tables .....	vii
List of Figures .....	viii
Chapter 1: A Brief Biography of Timothy Zimmerman .....	1
Chapter 2: The Early Years of the King's Brass .....	12
Chapter 3: The Departure from Maranatha and the Evolution of the King's Brass .....	31
Chapter 4: International Tours and Recording Projects .....	49
Chapter 5: The Legacy and Impact of Tim Zimmerman and the King's Brass .....	59
References .....	74
Appendix A: Goals of the King's Brass .....	76
Appendix B: Sample Programs .....	77
Appendix C: Table of Published Arrangements .....	81
Appendix D: Tim Zimmerman and the King's Brass Discography .....	97
Appendix E: Complete List of Members .....	99
Appendix F: Roster of Modern Instrumentation by Season .....	101
Appendix G: Alumni Survey Results .....	104

## LIST OF TABLES

Table C.1 Table of Arrangements Published by The King's Brass .....	82
---	----



## LIST OF FIGURES

Figure F.1 Roster of Modern Instrumentation by Season.....	102
Figure F.1 Roster of Modern Instrumentation by Season 2012-2021 .....	103

## CHAPTER 1

### A BRIEF BIOGRAPHY OF TIMOTHY ZIMMERMAN

Trumpeter Timothy Zimmerman was born to Inis and Eunice Zimmerman in Kansas City, Missouri, on May 9th, 1956. Shortly thereafter, the family moved to Scandinavia as Christian missionaries, first to Tampere, Finland, and later to Stockholm, Sweden. With the exception of first grade (which Zimmerman completed in 1962 during an extended, year-long trip back to the States) he attended Swedish public schools for his elementary education. In 1968, when Zimmerman was twelve, the family returned to the United States permanently, settling in Detroit. The adjustment proved difficult for Zimmerman, in part because Detroit was embroiled in riots at that time, so much so that the city was even subject to a 9:00 p.m. curfew.

Zimmerman's time abroad during his childhood did much to influence the direction of his life. His mother taught piano and was adamant that none of her children would be "musical illiterates."<sup>1</sup> Like the other Zimmerman children, he began studying piano at an early age. Later, after being diagnosed with asthma, a doctor suggested that playing a wind instrument might provide some therapeutic benefits. Shortly thereafter, the family procured a trumpet, and Zimmerman was instructed "to go to the basement and honk some notes." Zimmerman recalls a time when his father, who had been a

---

<sup>1</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

trumpeter in high school, took him to hear a concert given by the Salvation Army Staff Band in Stockholm:

I remember the place, and I remember I was sitting in the first balcony on the side looking over the railing at this band. My dad was smart. He took me down, and he had me shake the hands of the trumpet players. And it was like these were gods, you know?<sup>2</sup>

Once settled in Detroit, Zimmerman began middle school in the public school system and had difficulty fitting in. Academically, he recalled the struggles of his first significant experience in an English-speaking school system:

I went to Swedish public schools, so my science and math, all that was strong. But my English wasn't the greatest. Writing was a real struggle. Plus, the only sports I knew were soccer and hockey, and when I came back to Detroit, very few people were playing hockey and *nobody* was playing soccer. Everything was football and baseball. I'd never even seen those sports. I didn't know anything about them.<sup>3</sup>

Zimmerman spoke fondly of his father's efforts to help him adjust to American culture and cited several afternoons spent at Detroit Tigers baseball games.<sup>4</sup> However, social challenges (not uncommon among young teenagers) persisted. He recalled being made fun of by other children for having a Swedish accent, for being short, and for his lack of familiarity with American sports. He lamented not being able to understand slang and even commonly used terminology in the school system.

I remember I'd never heard the word tardy. [I] walked in the office and the lady says, "Are you tardy?" And I said, "Well I don't know, but tell me what the word is and I'll tell you if I am."<sup>5</sup>

At one point, the academic and social struggles overwhelmed Zimmerman to the point that he even asked his parents to take him back to Sweden. However, he was about to find his safe haven in music. In 7th grade, his trumpet career would begin in earnest.

---

<sup>2</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

Despite being a year or two behind the other students, Zimmerman joined the middle school band. Realizing that his piano experience gave him an adequate understanding of reading music, he sought to improve his mechanics on the trumpet. This came in the form of instruction from an uncle who had a degree in sacred music and had studied trumpet.

Not long into this process, Zimmerman had an epiphany:

I was short kid, and I couldn't compete in basketball or baseball or football, but music, that's something I could. You know, you didn't have to be tall [and] you could beat out other chairs by just challenging...I just started trumpet basically from scratch when I came into the seventh grade, and by Christmas I was first chair. So, then that became kind of my claim to fame. Everybody knew, "Oh yeah, Tim. He's a 'bandie.' He plays music. He doesn't know anything about sports, but he plays music." So, it was a way for me to get acceptance in the American system.<sup>6</sup>

Motivated by his recent success and newfound niche, Zimmerman sought to excel at trumpet and continued his studies during high school with Bill Beger, a Detroit area freelance trumpeter from 1971-1973.<sup>7</sup>

During high school, Zimmerman was equally interested in the fine arts. Impacted by their shared faith and Christian values, Zimmerman took many classes with the school's art teacher Ken Hoover, who even encouraged him to pursue fine arts as a career. With decisions about college looming and realizing that both art and music were time-intensive fields of study, Zimmerman made the decision to set aside his interests in art to pursue music fulltime.

Following high school, Zimmerman earned a degree in music education from Bob Jones University. Like many music education majors, he did not have a defined plan for exactly how he would use the degree, but realized that its curriculum provided the

---

<sup>6</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>7</sup> Ibid.

opportunity to acquire a number of skill sets that could be useful in many different areas of the field. Reflecting on the decision to attend Bob Jones, Zimmerman said:

I picked a Christian college just because that's where a lot of the kids from my church were going. My parents had graduated from there. I knew the school. I knew they had a pretty good music program. So, I went to Bob Jones. I really didn't look at that many other schools. Plus, it was cheap.<sup>8</sup>

The Zimmerman family had three children in college at the same time, so to ease the financial burden, their father reached out through his local network to secure summer jobs for his children that had the potential to fund their education. For Zimmerman, this meant working in a steel mill. It was dirty, dismal work, but it paid enough to cover all of his annual education expenses.

Zimmerman began his studies at Bob Jones in the Fall of 1973. During his time there, he studied with two different trumpet instructors. He began under the tutelage of Argyle Paddock but, after two years, felt like he was missing some fundamental elements in his education that were impacting his playing. He decided to change teachers, despite this practice being frowned upon by the university. For the remainder of his time at Bob Jones, Zimmerman studied with Gordon Mason, who had performed with the Toledo Symphony. Valuing Mason's professional experience, Zimmerman reflected positively on his instruction, saying that Mason helped prepare him for his graduate studies, and that now that they both live in Florida, they still get together to play duets.<sup>9</sup>

Zimmerman completed his studies at Bob Jones in January of 1978, planning to pursue a master's degree in trumpet performance that fall. However, the next year-and-a-half would unfold very differently, ultimately providing him with the foundation for his

---

<sup>8</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>9</sup> Ibid.

future career and paving the way for life as a performing artist. After auditioning for multiple graduate programs in the spring of 1978, Zimmerman was not accepted into any of the programs that he had hoped to attend and found himself returning to Detroit to toil away in the steel mill while his friends and colleagues furthered their academic careers.

Lamenting on his fate, Zimmerman recalled the unrest he felt during this time:

I land[ed] up having to stay [in Detroit] a whole ‘nother year. All my friends were going to grad school. I *wanted* to get to grad school but I couldn’t get there...I was complaining to God, “Why am I sitting here in Detroit? I’m working in the steel mill.” [It was] great pay, [but] horrible work, you know? “What am I doing here?”<sup>10</sup>

As the late, great bass trombonist Edward Kleinhammer used to say, “world class players do not just happen – their talents are forged in the dual furnaces of determination and diligence.”<sup>11</sup> For Zimmerman, 1978 provided those furnaces. Shortly after his return to Detroit, he had a revelatory experience. While attending a friend’s wedding in May of that year, he witnessed a trumpet recital performed by the newly minted principal trumpet of the Dayton Philharmonic Charles Pagnard. Zimmerman candidly explained the impact of the experience:

So, I sat in the balcony [and] heard thirty minutes of the most gorgeous playing I have ever heard in my life. You know, it’s one thing to hear it on a recording; it’s another thing to hear it live. And I thought to myself, “If people can play like that in the world, I’m in trouble, because there’s no way on this planet I could ever play like that.” So, it put the fear of God in me. I go, “Man, I’ve got to get some help.”<sup>12</sup>

Zimmerman immediately sought the advice of a former teacher from his time in the Interlochen Arts Academy’s summer program. Leon Rappiert (the former principal trumpet of the Louisville Symphony) recommended that he study with Irving Seren, who

---

<sup>10</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>11</sup> Edward Kleinhammer and Douglas Yeo. *Mastering the Trombone* (Hayward, WI: EMKO Publications, 2000), 9.

<sup>12</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

had retired to Detroit after nineteen years as the principal trumpet of the Pittsburgh Symphony. Zimmerman recalled his initial meeting with Seren:

I said, “Irving, I have one year. Can you get me into the best music schools in the country? Juilliard, Peabody, New England?”...I said, “I’ll do anything you ask me. If you ask me to practice on my head, I don’t care. I will do everything you ask me, and I will practice as many hours as you think I should practice.” He goes, “I can do it.”<sup>13</sup>

In addition to his general goal of being accepted into a conservatory, Zimmerman identified some specific areas for improvement: range and endurance. While teaching a masterclass at one of the local high schools, he discovered a group of high school trumpet students with impressive range and power for their age. He asked them who they were studying with, which led him to Bill Nevit. Nevit used the Claude Gordon routine with his students—an established method for improving high range—and was more than happy to take Zimmerman on as a student. He remarked on the irony of his situation:

I was studying with Bill Nevit and Irving Seren at the same time, and neither one of them liked the other one. They knew each other, but they didn’t like each other. I never said I was studying with the other guy, you know? I was practicing four to six hours a day because Bill Nevit’s routine took about two hours a day, and what Irving Seren gave me was about two to three hours a day. So, I mean, I was putting in some serious time. I basically worked the steel mill and practiced. That’s all I did.<sup>14</sup>

In August of 1978, Zimmerman made a decision that would alter the course of his life. Growing increasingly frustrated at the steel mill, he quit. He felt strongly that since he had earned a degree in music, he should be able to make a living in that same field. Zimmerman managed to assemble a respectable freelance schedule in a less than a month. The first piece that fell into place was a part-time music director position at Knox Presbyterian Church. The second piece, which was achieved in an impressively

---

<sup>13</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>14</sup> Ibid.

innovative way, was to enroll thirty private students. To do this, Zimmerman reached out to a number of private Christian schools in the greater Detroit area that weren't large enough to have a music program and presented them with the following proposition:

So, I called five principals and said, "What would you say if I came in and made a band program for you, and you don't have to pay me a cent? Here's what I can do: I have a degree in music education. I will come and teach any band instrument your kids want to play." I said, "Your kids go to the music store [and] rent themselves an instrument. I will give them private lessons. They will pay me directly. You don't take anything. All you have to do is give me a room, and by Christmastime, I will have them playing something."<sup>15</sup>

Almost immediately Zimmerman had a full private teaching studio of thirty middle school students which, along with his church position and some performing work, was bringing in enough income to exceed what he was making at the steel mill. And these decisions were laying the groundwork for the very first performance of the Tim Zimmerman and the King's Brass in the Spring of 1979.

Zimmerman's band of private students made a successful debut at the private schools' Christmas programs, but following the first concert, he noticed a problem. Practice time lagged significantly during downtime between concerts. In an effort to get his students practicing more, Zimmerman decided to arrange the praise chorus "God Is So Good" for three-part trumpet ensemble and piano. He picked several of his strongest students and instructed them to memorize the piece. He then arranged for them to play the arrangement for the offertory at his church and at his uncle's church in Roseville, Michigan. Following the second performance, he began getting calls asking about his brass ensemble. Zimmerman recalled those first few inquiries with a laugh:

People were calling me saying, "Hey, you know, you got all those kids playing at your church and at that church in Roseville. Why can't you bring all those kids and have them come play at our church?" And I go, "Well, you know, they only

---

<sup>15</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.



knew that one number, “God Is So Good,” and I tell you, I might a write a second tune, but they couldn’t last for a whole concert!”<sup>16</sup>

The initial success of his middle school trumpet trio and subsequent requests for performances spurred Zimmerman’s creativity. In order to book more performances, he needed to solve a few problems. First, in order to fill out a program, he needed more music. Admitting that he isn’t the fastest writer, he contacted a Christian recording artist named Chuck Ohman of the Ohman Brass and asked if there were any arrangements that they might be willing to sell. Zimmerman had listened to recordings of this trumpet trio as a child in Scandinavia, and Ohman was now the music director at the nearby Calvary Baptist Church in Hazel Park, Michigan. Ohman was more than happy to help and gave Zimmerman a large collection of trumpet ensemble music ranging from three to six parts at no cost. The second problem to overcome was that his middle school trumpet students had yet to develop the endurance to play an hour-long program. In this instance, the solution was quite simple. Zimmerman narrowed the ensemble down to seven or eight of the best middle school students, and then recruited his younger brother Bruce and some of his college friends to ensure ample coverage of each part. Zimmerman reflected on the first rehearsal of his new ensemble and the wide range of ages and abilities of its members:

I mean, the college guys weren’t that happy that we had middle schoolers in there, because they’re like, “We don’t want to play with middle schoolers.”<sup>17</sup>

Zimmerman had a astute solution to level the playing field. He rearranged each part for a specific player. Parts for the middle school students contained simple rhythms

---

<sup>16</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>17</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

and reasonable ranges. He then coached these students on their parts before the first rehearsal. Meanwhile, for the older players, in Zimmerman's words:

I wrote wicked parts for the college guys. Like, there were piccolo trumpet parts. They had lots of high notes and lots of very fast notes. I never gave them the music ahead of time. The college guys kept asking, "Well, when are we going to rehearse? Can we see the music?" I said "No, you'll see it at the first rehearsal." But the middle school guys, I had rehearsed them for two months before the first rehearsal. So that first rehearsal those middle school guys were cool, calm, and collected because they had worked on the music for a couple months. The college guys, they were sweating—I mean physically sweating—because they didn't want to be embarrassed in front of the middle schoolers. Obviously by the second rehearsal, those college guys were all prepared. But it leveled the playing field, and they all looked at those middle school guys and said, "Hey, they're pretty good, you know? They can hold their own. They play in tune. They play in time. I think it's going to be ok."<sup>18</sup>

This trait of bespoke arranging by the group and for the group is a hallmark of the ensemble that is still present over forty years later.

The King's Brass was born. For its inaugural summer of performances, the instrumentation was a trumpet ensemble, which consisted of seven to eight middle school students and three or four college students, a pianist, and Zimmerman. The group knew an hour's worth of music, but its concerts took a variety of forms. Fortunately, Zimmerman's father, Inis, was working as a representative to Greater Europe Mission and had connections to many churches in the Detroit area. Utilizing those connections, he booked concerts for the King's Brass for the summers of 1979 and 1980. With the exception of a one week "tour" in the summer of 1979, these early concerts were on weekends or Wednesday nights and did not exceed an hour. However, on occasion, the group would perform as part of a regularly scheduled worship service, in which case the program would be trimmed to about thirty minutes.

---

<sup>18</sup> Ibid.

Another significant event for Zimmerman occurred in the spring of 1979: graduate school auditions. They were a vastly different experience this time as opposed to the previous year. In addition to making sure that Zimmerman was sufficiently prepared for each audition, Irvin Seren had long-established relationships with many of the prominent teachers at the time (including a few that he did not want Tim to study with). Zimmerman recalled the personal touch that Seren's letters of recommendation contained:

He would just send little handwritten notes for my recommendations, saying "Hey, Tim's a good apple. Give him a fair shake. You'll be happy with him. - Irv."<sup>19</sup>

This time, Zimmerman auditioned for ten different programs and was accepted into more than half of them. Following his successful audition tour, he had a conversation with one of the elders at Knox Presbyterian:

He was my first boss when I was sixteen. I mowed lawns for his apartment complex. Then when I got to Knox, he was head elder. He goes, "Tim what do you really want to do?" So, I told him, "I want to go to the East Coast. I want to pit myself against the best players and see if I survive." He goes, "That's a worthy goal. Let's do that." So, when I finished that first year at Knox Presbyterian Church, he took me aside. He said "Tim, they're going to make you a big time offer to try to get you to stay here and do your master's at Michigan." He said, "If you're going to get to the East Coast like you told me you wanted to," he said, "you better get going. Because if you stay, you probably will never get there."<sup>20</sup> Fully aware of the gravity of that moment, Zimmerman charted his course East,

choosing ultimately to study with the principal trumpet of the Baltimore Symphony, Don Tyson, at the Peabody Conservatory.

---

<sup>19</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>20</sup> Ibid.

## CHAPTER 2

### THE EARLY YEARS OF THE KING'S BRASS

Typically, a master's degree in instrumental performance is a two-year program; however, from the beginning, Zimmerman was very candid with Don Tyson about his finances. The innovative Zimmerman offered as a solution, a three-year plan, in which he would attend Peabody full-time during the first year and part-time during the remaining two. This would allow him to make continual progress on the degree but would also afford him time to work so he could pay as he went. Tim recalled Tyson's reception of the idea:

He goes, "Three years? That's great!" He says, "Three years to work with you, that will be wonderful," he said, "because you're a little bit behind," (which I knew).<sup>21</sup>

Tyson recalled his first impressions of Zimmerman during his first lesson as a student at Peabody.

I don't remember the exact year(s) we worked together, but it had to be in the late seventies or very early eighties. He popped into my teaching studio at Peabody Conservatory on the first lesson with all that upbeat optimism that he always has. I knew right away I was going to like him as a student.<sup>22</sup>

This arrangement kept Zimmerman's summers open to return to Detroit to continue cultivating the King's Brass. The summer of 1980 in particular would prove pivotal. It marked the beginning of a transition that would occur over the next few years and

---

<sup>21</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>22</sup> Don Tyson, in discussion with the author, January 25, 2021.

transform the group from one comprised of middle school students (anchored by a few “ringer” college students) to a professional performing and touring ensemble of career musicians. Laying the groundwork for a future payroll system, the ensemble performed for a “free will offering,” which meant attendees were given the opportunity to make small cash donations during the concert from which the college students were paid a percentage of what was collected. Charting its future as a touring act, the group followed up its successful one-week trial tour from the previous summer with a multi-week tour. Zimmerman began requesting that the organizations hosting concerts outside of the Detroit area commit to an honorarium of a few hundred dollars to ensure that he could cover travel expenses. When on tour, Zimmerman would request that, in addition to an honorarium, the sponsoring organization also provide dinner before the concert, overnight accommodations, and breakfast the next morning. For many churches striving to be good stewards of their budgets, this translated to a church basement pot-luck dinner and church members offering up their homes to host one or two of the musicians. This somewhat unorthodox approach to touring is still in practice with the King’s Brass today and has its roots in the Christian missionary tradition.

Upon returning to Peabody in September of 1980, Zimmerman would cross paths with another Bob Jones University alumnus who would become an iconic figure in the group’s journey. Dan Marvin would serve as the ensemble’s pianist for the next several years, but more importantly, he would go on to become one of the most prolific arrangers in the group’s history despite his lack of any formal training as a composer or arranger. While they had not known each other during undergrad, the two became close friends during their time at Peabody. One weekend, the two attended Riverside Baptist Church in

Riverdale, Maryland, and the music director, who was a family friend of the Marvins, put Zimmerman and Marvin on the spot in front of a congregation of several hundred.

Zimmerman recounted the event:

He goes, “We have two students from the Peabody Conservatory who have just walked in here. How many of you guys would like to hear them play something?” He turned to me and says, “You do have your trumpet in the car, right?” Well, we had never played together, and so we’re walking to the car and I said, “Dan what are we going to play?” He goes, “Well, um, how about “Amazing Grace”? You know that?” He goes, “I’ll do a key change on the last stanza.” We got through it ok. People thought it was great because we just played.”<sup>23</sup>

As the two drove home that night, they realized that because of the Marvin’s many connections to various churches in the area, there was a high likelihood the events of that evening would repeat themselves. They made the decision to have a few things prepared, so Marvin began arranging public domain hymns that were for solo trumpet and piano. He would write out the solo parts for Zimmerman but did not initially write down piano parts opting instead to improvise an accompaniment. The opportunity to play for audiences outside of academia was appealing to both, and Zimmerman recognized that the more he performed outside of Peabody, the better he played on his degree recitals. Zimmerman later reflected on the amount of music Marvin wrote in a relatively short amount of time:

When Dan and I started playing together in the fall of 1980, we weren’t doing concerts; we were just playing specials for Sunday morning. But by that spring, we had enough stuff to do a performance – a whole concert if we had to.<sup>24</sup>

The two began to cultivate a large circuit of churches on the East Coast that had requested solo concerts. In many instances, these churches had brass ensembles of their

---

<sup>23</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>24</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

own, and Zimmerman and Marvin would arrange one or two of their solo pieces to incorporate brass ensemble accompaniment, inviting the local group to back them up in concert. This accompaniment had a flexible instrumentation but frequently took the form of a six-piece ensemble: two trumpets, two trombones, a horn, and a tuba. Noting that many churches had no (or very weak) horn players, an additional trombone part eventually supplanted the horn part. This ultimately grew into a collection of arrangements written for piano, solo trumpet, and an accompanying brass ensemble of two trumpets, three trombones, and tuba. The idea of inviting local musicians from the church to perform with the group would continue on and eventually become one of the stalwarts of the King's Brass tradition and be given the name "Extra Brass."

As the number of engagements grew, some of Zimmerman and Marvin's Peabody colleagues began to sneak into concerts. The merging of these two audiences, one consisting of the average church-going music consumer hoping to hear familiar hymns, and the other made up of students from one of the most prestigious music schools in the country, presented an interesting dichotomy when it came to programming. Because they were performing at churches, Zimmerman felt they had to program hymns and sacred songs that appealed to their primary audience, but music from these genres was largely unfamiliar to their Peabody peers. Zimmerman was especially sensitive to how arrangements were perceived:

So, the balance was to do the Bach thing, where you're writing a great composition but yet connecting with the congregation like Bach did with the Chorale. So, a lot of the stuff with Dan, they were meant to be duets between the piano and the trumpet. So, sometimes the trumpet accompanied the piano, and we would depart. You would have all this stuff that had nothing to do with the hymn tune, but we would always come back to the hymn tune because we knew that's

what the people knew in the congregation. You could have these secondary melodies, but you better come back to the main tune.<sup>25</sup>  
When asked about his early King's Brass arrangements, Marvin had a slightly

different take:

First, I was writing for me – writing down what I wanted to hear – the sounds that were in my head. There was so much bouncing around in my head when I got to Peabody after four years at Bob Jones University where everything had to be heavily edited. I was excited to be writing without restrictions. Second, I felt strongly that I didn't want to write anything I would be embarrassed to play for fellow students at Peabody. We kept to hymns that people would know – also, hymns that were in the public domain. I can only think of a handful of arrangements that were under copyright. ("Pass It On", for one). I felt that as long as the people in churches recognized the song, I was ok. I could go any direction I wanted with it. I grew up in a musically conservative church – remember back in the 1980's was before worship music, and all that Dreck which was to come. I had developed a style of hymn playing from very early on and it was shaped by my time at Bob Jones. I wrote in the style I knew and tried to push my boundaries some, but I didn't stray far from it.<sup>26</sup>

Zimmerman elaborated on Marvin's creativity, as well as his propensity to draw inspiration from other sources:

He accompanied me for my recital, and if there was some contemporary piece I was doing and he liked some lick, it showed up on Sunday morning...Or, he liked "This is It" by Kenny Logins. He thought that was a really cool song, and he took the song "This is It" and put it on top of "Pass it On." If you listen to "Pass it On," you can sing "This is It" on top of it. "When the Roll is Called Up Yonder" has the brass lick from Earth, Wind & Fire. "Holy, Holy, Holy!" Was a take-off from the Lovelock Concerto that he was playing for me. A lot of the stuff he incorporated made it interesting and challenging to play.<sup>27</sup>

The summer of 1981 would bring about massive growth for the King's Brass.

First and foremost, Zimmerman invited Marvin to come to Detroit to perform as pianist with the King's Brass. This marked the beginning of a very prolific time of writing for Marvin during which he arranged dozens of new works for the ensemble. He had played

---

<sup>25</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>26</sup> Dan Marvin, in discussion with the author, October 15, 2020.

<sup>27</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.



trumpet in high school and had a good understanding of how to pace an arrangement for brass players. As with the solo arrangements he had written, Marvin notated the trumpet parts but was still reluctant to do so with the piano parts.

Another milestone in the summer of 1981 was the group's first recording project, which occurred somewhat by accident. Zimmerman and Marvin decided that if they had a demo tape they could send to churches, it would increase the number of concerts they could book. They went into the studio on a very tight budget and recorded ten tunes, five for each side of a cassette. The recording went well, but the project went far over budget. Unbeknownst to Marvin, who was now a fifty/fifty partner in the King's Brass endeavor, Zimmerman borrowed money from an anonymous mentor to finish mixing, mastering, and production of the demo tape. The money came with the stipulation that Zimmerman be a good businessman and make sure that he made enough money off of the project to fund the next one. Later, Zimmerman recalled the confrontation with Marvin:

He was livid, like "How on earth are we ever going to pay this man back? \$1700? Where are we going to come up with that money?" I said, "Well Dan, we're going to have to sell these things." He goes, "Who's ever going to buy a demo CD?" I said, "Well, we're going to have to get somebody." So anyway, at the first concert, we sold 40 of them – first concert! In a month, we had broken even!<sup>28</sup>

The King's Brass' debut album *For All the Saints* would be followed in short succession by their second album, also recorded in 1981, *All Day Sunday*.

During his third and final year of study at Peabody, a pivotal conversation occurred with Don Tyson that would alter the trajectory of Zimmerman's life. He and Marvin had recently given a performance not far from Tyson's home. Tyson decided to attend, sneaking in after the first number, sitting discreetly under the balcony, and leaving

---

<sup>28</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

before the last piece. The following week, upon entering Tyson's studio, Zimmerman was greeted with a finger in his face followed by a stern: "We need to talk." Knowing that Tyson could be volatile, Zimmerman was concerned: "I was like, man, I have teed this man off something fierce...What's he going to do this time?"<sup>29</sup> Then the conversation went in a very different direction:

He said, "I came to your concert Sunday." He goes, "That was the most amazing thing I've ever seen in my life." I said, "What are you talking about?" He goes, "You know, I couldn't do that, what you did. I couldn't do it in a million years." He goes, "You know, you play, you talk, you pick up these horns – you play Bb, flugelhorn, picc – you just go one to another, and you did this whole program." He said, "I could never do a thing like that." He said, "When it comes to symphony playing, I can blow you out of the water. There's no way you can touch me." And he was right. He goes, "But when it comes to that" he said, "I'm a professional trumpet player, and I'm shaking my head leaving the concert going, 'Wow, how did he do that?'" He said, "Maybe what you're doing with Dan Marvin, and maybe what you're doing with King's Brass," he said, "you're not even taking it seriously. Maybe if you take it seriously, it might be your career."<sup>30</sup>

Reflecting on his own experiences growing up as a trumpeter in Michigan, Tyson later explained his reasoning for having this conversation with Zimmerman and the resulting pride in his success.

During that time, we discussed what he might do with his life and musical abilities. When I found out that his father was an evangelist and that he himself was a good Christian, it reminded me of the period of time while I was in high school when I performed in a trumpet trio at quite a few churches in the state of Michigan. The fellow who drove us around (Joe Eaton) was an evangelist himself and he had discovered us through Delma Stricklin's father who was very active in church work. (Delma was one of the cornet players of the trio.) Anyway, I enjoyed doing that so much and enjoyed playing solos in churches so much, that I suggested that maybe [Tim] could start up a trumpet trio or a brass quintet and write out some special arrangements for brass quintet like I had done while in the Navy. Well, he seems to have taken it quite a bit further and created a larger brass ensemble with percussion and keyboard and with a lot of inspirational speaking to the audiences. I wasn't sure after he graduated that he would follow through – but he did indeed – in a very successful way! I have always been proud of what he

---

<sup>29</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>30</sup> Ibid.

has done and continues to do...I think he gives me some credit for guiding, or at least, suggesting to him as to what could be done, but he is the one who deserves all the credit for following through with all the hard work of establishing a winning group! His “the King’s Brass” always delivers an awesome and inspiring performance! They are great, and I highly recommend them.<sup>31</sup>

Following his conversation with Tyson and upon the conclusion of his studies at Peabody in May of 1982, Zimmerman was able to devote his full attention to his professional endeavors. During the summer months, he and Marvin continued to cultivate the King’s Brass; but from September through May, the two traveled as a solo/duo act. The years of 1982, 1983, and 1984 would contain a number of crucial events that would propel Tim Zimmerman and the King’s Brass onto the national and international scene.

For the King’s Brass, there was a sudden growth spurt in the summer schedule fueled by a large number of performances at Christian conference centers. Typically, organizations hosting these events would offer ten one-week sessions during the summer, featuring a musical performance at the end of each session. Many of these conference centers were located in Western Michigan, including Gull Lake, near Kalamazoo, and Maranatha Bible Conference in Muskegon, both of which are still regular stops on the King’s Brass schedule to this day. By the summer of 1983, the conference circuit in the Midwest provided enough work to keep Zimmerman, Marvin, and the King’s Brass touring for a full ten-week summer season.

That same year, Zondervan Publishing requested a performance by the King’s Brass for their annual conference held at Calvin College in Grand Rapids, Michigan. Zondervan is one of the leading publishers of Christian communications and Bibles and at the time, their music division, Benson Singspiration, was one of the larger publishers

---

<sup>31</sup> Don Tyson, in discussion with the author, January 25, 2021.

of Christian music.<sup>32</sup> Zimmerman recalled that the performance of the ensemble was extremely well received. (Attendees were especially impressed by the fearlessness with which the middle school students performed on the antiphonal arrangements.) This performance and the relationships that it cultivated would help to bolster the national standing of the King's Brass and would lead to the publishing of the ensemble's arrangements. Retrospectively, Zimmerman believes that the propinquity of this concert to Maranatha Bible Conference led directly to the opportunity to take the group in-residence at Maranatha for the summers of 1985 and 1986.

Also during this timeframe, Zimmerman and Marvin were able to schedule their first international tours, making several trips to Quito, Ecuador, to perform for the Christian short-wave radio network HCJB. Zimmerman recounted the opportunity and how they had hoped to take the full ensemble but ultimately could not afford to travel with such a large group.

Because it's like a Denver—so like mile high—but you could put antennas there and shoot all the way around the world there in short wave. So, they'd broadcast in, I don't know, twenty different languages. They had an international staff. And so, they invited us to come to these concerts that are at Thanksgiving time, which is the national independence day for the country, and Dan and I did two or three of those. Then there was talk about taking King's Brass down there. We tried to raise enough money to do it but couldn't do it.<sup>33</sup>

Zimmerman would eventually return to HCJB with a trio taken out of members of the King's Brass in the early 2000s.

This growth was also mirrored in the business side of the organization.

Zimmerman's father transferred all aspects of booking the group over to him after the

---

<sup>32</sup> "Company Profile." Zondervan Publishing, updated April 11, 2019. <https://www.zondervan.com/about-us/company-profile/>.

<sup>33</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

summer of 1980. Likewise, Zimmerman was responsible for managing the finances of the group, which required additional time and new skills. With a payroll, copyrights, and recording royalties to keep organized, both Zimmerman and Marvin took an accounting class at Wayne State University in order to obtain the knowhow they needed to manage the ensemble's finances in-house. Early in the group's development, the hiring process was still relatively simple, but that would begin to change. The college students that Zimmerman initially hired to fill out the ensemble were predominantly his own friends and acquaintances. These positions did turn over from time to time as people's life situations changed. As the schedule grew, Zimmerman began to require that members commit to *an entire tour*. Since practically all members of his ensemble were students of varying ages and most of his performances were booked during the summer months, member's contracts came to be organized around the academic calendar, and that still holds true today. Members in the modern ensemble must commit for one season running from May to May.

As the King's Brass began to tour nationally and the time commitment grew, Zimmerman discovered that the audition process would also need to grow with the group. Since the ensemble was leading Christian congregations in worship and frequently staying in the homes of church members, he sought to hire trumpeters who professed the Christian faith, which logically narrowed the pool and pushed him to expand his search radius.

But then by 1983, 1984, 1985, Dan was writing some pretty serious music, and we had realized that we couldn't find enough Christian trumpet players in Detroit to fill the group. So, since we were already traveling across the country, we'd

bump into people who – you know, Brian Edgett and Keith Small, these other players – so we opened up the audition to other players.<sup>34</sup>

The King's Brass began to find its stride in regard to programming in the early 1980s. The unique instrumentation of trumpet ensemble (which by this point included the full family from piccolo to bass trumpet) and piano/keyboards meant they could only play music from their own library. This included arrangements by Zimmerman, his collection of music from Chuck Ohman, and the ever-growing catalog of arrangements by Marvin (which still did not have notated piano parts). Concerts typically lasted between sixty and seventy-five minutes and even at this early date, featured some distinguishing characteristics that would eventually become hallmarks of the King's Brass model.

Even in the early years, the King's Brass repertoire was marked by antiphonal arrangements (which are still paramount to its programming today) like Zimmerman's arrangement of "Thine be the Glory" from Handel's *Judas Maccabeus*. Another trademark number was Leroy Anderson's "Bugler's Holiday". Zimmerman reflected on its fanatical following and his inability to remove it from programs forty years later:

I mean we have played "Bugler's Holiday" since the first year of the King's Brass. And we've tried to retire it, but it will never retire. It will not retire even though I've tried. I put it on that first Christmas Album because I had no idea what kind of album to put it on...I mean, I get emails saying, "I'm driving three hours to the concert. Will you guys be playing "Bugler's Holiday" tonight?" So, it is always as an encore, or somewhere that we can pull it up if we have to.<sup>35</sup>

Another unique feature of these programs that has remained central in the group's modern performances is the use of electronic keyboards. The audio from the keyboards is

---

<sup>34</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>35</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

divided into two lines: one is sent to floor monitors in front of the performers, and the other is sent directly to the main sound system. This allows the performers to hear the keyboard and continue the performance no matter what happens in the sound booth.

Zimmerman and Marvin liked to use the keyboard sounds as a way to make old music sound more modern:

Dan Marvin and I had these huge keyboards; I mean the latest and greatest. It was a way for us to play something classical. But we'd play it on the keyboard and all of a sudden it sounded like *Switched on Bach*. So, it was a way for us to be contemporary without being contemporary.<sup>36</sup>

Another use of the keyboards which would eventually be phased out, was the ability to sequence percussion parts. Zimmerman recalled long hours with one of the group's trumpeters/arrangers/editors, Ardis Faber, programming percussion sequences into the keyboards. These would be used to supplement the group's performances (much like the way today's churches use strings tracks to back up their praise and worship teams, which typically consist only of vocals, guitars, keyboard, and drum set). Zimmerman cited technical concerns and a desire for all elements of performances to be live as major reasons for eventually moving away from this approach:

We sequenced some things for percussion...But you know if that goes down, you've got problems...And I thought, "You know, this needs to all be live." One of the beauties of the King's Brass is that everything you hear is what's happening up there...So, then I realized we need to move on.<sup>37</sup>

After steady growth through the early 80s, the group underwent a jarring transition throughout 1984 and 1985 when Marvin decided to leave the music field for a civilian position with the United States Military in Germany. The summer of 1984 would

---

<sup>36</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>37</sup> Ibid.

be his last tour with the group. Since Zimmerman and Marvin had been fifty/fifty partners in the King's Brass endeavor, Marvin leaving meant Zimmerman had to buy out Marvin's share of the business. Zimmerman recounted the lessons learned:

I swore after that, that I would never do a fifty/fifty partnership ever in my life. I'd make it forty-nine/fifty-one, but a fifty/fifty partnership is unmovable. If there's a disagreement, there's no motion. You can't do anything. So, when he left, I didn't know if King's Brass was going to survive. And that's why I decided I'm going to set this up so that, when I want to quit, I can quit, not [be forced to] when somebody just decides to leave. Because when Dan Marvin left, I thought, "Hey this could be the end of this."<sup>38</sup>

Zimmerman had to scramble to address the huge void from Marvin's absence. From a creative perspective, he worried that Marvin might be irreplaceable. From a functional perspective, he did not know how he could determine if a pianist's playing abilities were suitable for the group because Marvin had never notated any of the piano parts to his arrangements. Zimmerman feared this blow might be the end of the King's Brass:

He left the group...He had become such a vital part of the group, you know? He and I would travel between September and May, and then would do King's Brass in the summertime. I thought, "Could all of this music be played by anybody else and still work?" So, one of the reasons I took Maranatha is, I thought King's Brass might fold after the summer of 1984.<sup>39</sup>

Marvin's arrangements were intrinsic to the King's Brass, despite not having complete piano parts. Zimmerman worked tirelessly for an entire year to convince Marvin to finish the piano parts:

Because I knew Dan Marvin was leaving, my whole job that summer, one year, 1984 to May of 1985 was to get Dan to write down all of the piano parts. You've got to understand, they were in his head! I said, "Dan, some of this is, do you think this is good music?" He said, "Yeah." I said, "If you don't write these things down," I said, "they will die. They will die. They will be in your head and that's

---

<sup>38</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>39</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.



the only place they will be. We can maybe take some things off the recording, but it's not going to be the way you want it. So how about in this year before you leave, instead of writing a whole bunch of new stuff, you write all those piano parts down, so that they can be played by others?" So that's what he did. He sat down and wrote all those piano parts that were in his head and wrote them out. And the pieces he didn't really like, he didn't write down because he didn't want them played again.<sup>40</sup>

Some of those pieces Marvin didn't like and never wrote down were tackled by other member-arrangers years later. A great example of this was his arrangement of "I Have Decided to Follow Jesus." David Gravesen, one of the more prolific arrangers in the King's Brass in recent years, discovered the quartet for three flugelhorn and bass trumpet in the group's archives, which of course, was missing the piano part. Gravesen transcribed a piano part from an early recording of Marvin performing the work. It has since worked its way into many of the group's programs.<sup>41</sup>

Fortunately for Zimmerman, upon Marvin's arrival in Europe, Marvin found that he could use some extra income, so he contacted Zimmerman to see if he would be interested in purchasing additional arrangements. Zimmerman capitalized on this and contracted Marvin to continue writing music for another two years, resulting in a large library of music custom written for the King's Brass, so extensive that the group has not gotten through all of it to this day.

He said, "If I write stuff, can you afford to buy it?" I said, "Dan, you just keep sending it to me." So, he was cranking out, from 1985 to 1987, tons of music because he needed the money. So, there's stuff that we're playing this summer and the last three or four summers, that has never been played... So we have a piece that we're going to play this summer, another arrangement of "Abide With Me" by Dan Marvin that's never been heard – ever!<sup>42</sup>

---

<sup>40</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>41</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>42</sup> Tim Zimmerman, in discussion with the author, June 8, 2020.

Zimmerman decided the best way to see if the ensemble could survive without Marvin was to take the King's Brass into residence at Maranatha Bible Conference during the summer of 1985. The agreement with Maranatha was innovative but would look a bit different than previous summers. The King's Brass would serve as sort of house band. If the conference center were hosting a guest artist, the ensemble would be available to accompany them. If the guest were a pastor or speaker, the group would lead congregational singing prior to the presentation. In order to make this arrangement work financially for Maranatha, the conference center would require the members of the King's Brass to work a part-time job somewhere else on the grounds in order to fill a forty-hour work week. Zimmerman described this split as being thirty hours of performing or rehearsal and ten hours towards a "day-job." A typical day at Maranatha consisted of a morning rehearsal, an evening performance—complete with fanfares from the balcony overlooking the lawn to announce the beginning of concerts—and a few hours of non-music work. The members were given a choice for their supplemental occupation: some waited tables, others worked in security, but many chose to work the night desk at the conference center's hotel.

The Maranatha contract would induce a dramatic re-casting of the King's Brass, as it required that all employees of its conference center be at least eighteen years old. This quite literally forced the King's Brass to "grow up" from an ensemble of students into an ensemble of professionals. This meant that Zimmerman would have to audition for an entirely new group. He focused first on trying to find a pianist to replace Dan Marvin. Zimmerman reached out to a friend he had met on the East coast while studying at Peabody named Michael Faircloth.

In 1985, when Dan Marvin went to Europe, that's where Michael Faircloth came. I had known him from the University of Maryland. So, he was the one. When I heard him play a lot of this Dan Marvin stuff I go, "You know that sounds pretty. He sounds pretty good on this stuff."<sup>43</sup>

Next, Zimmerman needed to hire brass players to fill out the group. But this ensemble would not be strictly a trumpet ensemble like in years past. Instead, it would be reorganized into something completely original: an octet that consisted of piano, three trumpets, three trombones, and a tuba. Zimmerman cited two main reasons for this instrumentation. The first was practicality. He had already assembled a sizable library of original arrangements written for this instrumentation from his time at Peabody. The second reason, according to Zimmerman, was sound:

...we wanted to make it so it's the least amount of players you can have for a brass choir and still sound like a brass choir, which is really what it is. Can I make it sound like a brass choir with seven brass? Well, if I eliminate French horns, I can. One trombone can put out as much sound as two French horns. Plus, I was having a hard time finding good French horns.<sup>44</sup>

The audition process for the Maranatha group would become the standard model for all seasons going forward. Vacancies are announced in late winter, usually February. Interested candidates are asked to submit audio recordings of their playing along with three references. One of these references must be a pastor who can speak to the applicant's Christian faith. After a successful audition, members are offered a one-year contract that begins in May. Music for the upcoming season is sent to musicians by April and is to be thoroughly memorized by the first rehearsal, which is usually scheduled for Memorial Day weekend. Members who are interested in continuing to work with the ensemble are allowed to renew their contracts without re-auditioning. The King's Brass is

---

<sup>43</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>44</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

unique in that Zimmerman only expects a single-year commitment. Despite the risk that *every position in the group* could turn over from one year to the next, Zimmerman has been able to maintain the group's high standards of quality season over season for over forty years.

Several notable members would successfully audition for and join the group during the summers spent at Maranatha Bible Conference. Phil Norris (who currently teaches trumpet and music theory at the University of Northwestern St. Paul) performed and, perhaps more importantly, arranged for the group during the summer of 1985.<sup>45</sup> Phil devised a system to transcribe Zimmerman's library of six-part trumpet ensemble music into the group's new seven-voice format which was monumental in the transition of instrumentation. Additionally, having a talented and speedy arranger in the group equipped the ensemble to offer itself as a back-up band for guest artists.

Whoever the guest artist was, whether it was Bill Pierce or Diane Susek, we would offer them that, if they wanted to do the stuff live, Phil Norris was there and he'd rewrite/write brass parts so we'd do stuff live.<sup>46</sup>

With the new ensemble in place, Zimmerman scheduled a one-week intensive rehearsal session prior to their first commitments at Maranatha, a tradition that continues today. The group's rehearsal weeks are incredibly demanding, requiring 12- to 14-hour days with significant amounts of playing. They are often referred to by members as "KB boot camp."

The partnership in the summer of 1985 with Maranatha Bible Conference turned out to be a success and led to a second season in 1986, proving that the King's Brass

---

<sup>45</sup> "Philip Norris." The University of Northwestern-St. Paul, accessed January 7, 2021. <https://www.unwsp.edu/bio/philip-norris>.

<sup>46</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

could in fact carry on without Marvin (though his influence will be forever felt). The talented Marvin has been succeeded by other exceptional members over the years, such as Doug Warner who joined the group for its second season at Maranatha. Warner was the principal trombonist of the Chattanooga Symphony and would go on to tour with the King's Brass for eleven seasons. During that time, he would appear on multiple recording projects and arrange several masterworks for the group, including "Hoe-Down" from Copland's *Rodeo* and one of the timeless features of the Christmas program "For Unto Us" from Handel's *Messiah*. (A stellar recording of this arrangement can be found on YouTube with Diane Bish accompanying at the organ.)

Looking to build on the success the previous year, Zimmerman would make a few schedule changes going into the second season with hopes of strengthening his group's performances once in residence.

I thought, you know, we really need to be up in better shape by the time Maranatha starts, so on the second year I did two weeks of touring before Maranatha started. After two weeks of doing concerts, man, [by the] beginning of Maranatha, we were ready to go. I just felt like we needed to be stronger because [the] first night they show up and the place is packed. And we just needed to be a little bit more comfortable.<sup>47</sup>

With the total restructuring of the King's Brass complete, and with a successful two-week tour under their belt, Zimmerman decided to part ways with Maranatha Bible Conference for the 1987 season. He would take the King's Brass and once again strike out on his own. Zimmerman reflected on the two summers at Maranatha:

That was a fun time. It became kind of a big deal. I mean they would pack that place out! It kind of gave a new excitement to the music program. I mean, they had never seen this much brass. We would do brass fanfares to announce the

---

<sup>47</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

concerts. We would go out and play on this balcony outside. And we would come dressed in tuxedos, and it was like “Wow!” This kicked things up a notch.<sup>48</sup>

---

<sup>48</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

## CHAPTER 3

### THE DEPARTURE FROM MARANATHA AND THE EVOLUTION OF THE KING’S BRASS

The two successful summers at Maranatha Bible Conference convinced Zimmerman that the King’s Brass could continue on without Dan Marvin. Additionally, the successful two-week tour in the summer of 1986 (prior to the group’s commitments at Maranatha that summer) proved that the ensemble could stand on its own as an independent touring production. The group’s current program had undergone considerable change since 1984, but despite finding their stride in 1985 and 1986, Zimmerman was constantly in search of ways to better connect with his audiences.

We wanted to make sure that this was for the whole church family, all the way from the youngest to the oldest. So, we were going to play traditional hymns a lot of the senior citizens wanted, we were going to play some contemporary things, we were going to do spirituals, we’ll do big band, but we wanted to make sure we do something for the kids.<sup>49</sup>

Zimmerman strived to connect with every member of the audience and began to develop a keen understanding of the elements that each program had to contain in order to do so. This knowledge would help him create a very refined formula, not only for each individual arrangement written for the King’s Brass, but also for the positioning of those pieces within the concert order.

---

<sup>49</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

These changes would be slowly incorporated over the next few seasons, integrated alongside other frequently requested concert items. Zimmerman recognized that churches frequently requested three items in concerts: antiphonal arrangements, pieces that included congregational singing, and a New Orleans style aisle tune similar to Canadian Brass's famous arrangement of "Just a Closer Walk." Zimmerman quickly realized that all three had the common element of audience participation, which helped to tear down the third wall between the performers and the congregation and establish a strong connection between the King's Brass and their following. Antiphonal works and congregational numbers had been a part of the group's programs since the beginning, but due to an increasing number of requests, the addition of a permanent aisle tune became a priority. In Zimmerman's own words:

People would say, "Now you're going to do something coming down the aisle, right?" And I thought, "Wow, that must be a big deal. Maybe we should always have an aisle tune." And the first aisle tune we had was Canadian Brass's "Just a Closer Walk." And we recorded it on the *Joyful* album...It became such a hit because it also involved the audience. Because we're coming down right through the audience, they get to see us up close.<sup>50</sup>

As they evolved into a core element of the group's model, aisle tunes in King's Brass concerts took on a highly refined form and came to occupy a very specific location in the performance order. They almost always follow intermission and begin with the ensemble staged in two lines in the foyer of the sanctuary while the keyboardist remains on stage. Each arrangement, regardless of the tune, begins with call-and-response solos (usually trumpet) from the leader of each line. The tubist and percussionist then begin a walking bass line, leading the group in a slow, New Orleans funeral-style march towards

---

<sup>50</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.



the stage while the trumpets and trombones play soft chords. Once the ensemble reaches the middle of the church sanctuary, the arrangement has a built in “fake pump” which tricks the audience into thinking that the group will suddenly be playing loudly in close proximity. Group members have learned to oversell this feature by taking a deep breath and suddenly pointing their horns directly in audience members’ faces. Gasps and exclamations are frequent audience responses. (Over the years some members have taken this interaction even further. For example, Greg Alley—trumpeter from 2009 through 2021—developed a signature move. When not playing, he pulled out a handkerchief and polished the bald head of an audience member.) As the ensemble finally reaches the stage, there is a cadence followed by a double time count-off into the uptempo second half of the tune featuring improvised solos and numerous tailgate growls and glissandos from the trombone section. With the group now on stage, the keyboard is fully integrated into the arrangement, and the percussionist has full use of the drum set. The frequent audience reaction is a raucous clapping on beats one and three. Audience participation of this nature is widely understood by musicians everywhere as a hardship for performers, but the predictability of this response makes it easier to combat, plus the satisfaction of eliciting sheer delight from their audience night after night with this formula softens the blow.

As the tour schedule grew, Zimmerman began to notice a trending request from churches who had large organs in their sanctuaries. They would bring the group in specifically to hear their organs played with brass on a few numbers during the concert. Marvin had played organ during the early years of the group; however, while at Maranatha, the ensemble had the luxury of relying on guest organists that were in

residence. In the first few seasons after leaving Maranatha, the pianists of the King's Brass did not play organ, but, as the requests grew, Zimmerman recognized the value of traveling with a keyboardist that could do both. At Zimmerman's urging, several of the group's pianists would learn to play organ during their tenure.

You know, in the early years, our keyboard players didn't play organ. And if we got to a place that had organ, we would have to rehearse and use their organist... But we came to the place where we realized that even if a guy like Sungwhan, who had never played organ, I just told him, "You're going to have to learn. And if you're going to be in the church for a long time...you need to be able to play"...it just became crucial...If they had a major organ in the church, they wanted to hear it played with the brass."<sup>51</sup>

In the early years of the restructured group, perhaps the strongest tool of connecting with audience members was the phenomenon that came to be known as "Extra Brass." This term is used to describe the addition of local brass players to the King's Brass performance. This idea was not new to Zimmerman, as he and Marvin had utilized local brass ensembles when performing their solo concerts. Now, with the time constraints of a growing tour schedule, Zimmerman saw this as a way to spend time with local musicians while simultaneously promoting brass playing in the church.

...so much of it had gone to guitars; there was no brass...you go through scripture [and brass], it's all over the place...the early brass music was the music of the church. Gabrieli...and...in the United States, the earliest brass music was the Moravians...The Moravian trombone choir, the brass groups of the Civil War, I mean, that was early brass history in this nation. So, you know, you bring it back in the church. We thought, "Well, how can we promote it?" And then, you know, people would say "Hey we have some brass players." And I thought, "You know, we blast in there and out, and we may meet one or two of them, but we don't really get to see them." And so that's why we started...[having] a couple of tunes where we can have Extra Brass. And it caught on."<sup>52</sup>

---

<sup>51</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>52</sup> Ibid.

This new generation of Extra Brass would take a slightly different form from the ensembles that used to accompany Zimmerman and Marvin. Zimmerman would contact the church hosting the concert and ask if they had any brass players in the church or community that would like to join in on a few pieces during the concert. He would then send music (usually three pieces) for the local musicians to prepare. On the day of the concert, the local musicians would meet with the King's Brass for a brief rehearsal of the Extra Brass pieces and then join the group for dinner before the concert. At the performance, the Extra Brass members are asked to sit in the front rows. Then, when the time comes, Zimmerman takes a moment to introduce the individuals (or the group if it is a named group) and invites them on stage to perform with the King's Brass. Through trial and error, Tim has learned that numbers with congregational singing usually work best for Extra Brass pieces.

...when you work with weekend warriors, you don't know what you're going to get. So...we try to make it the best we can with the time we have. We make sure at least a couple of them are with congregation because it's not as exposed. You know, people are singing, so it muffles a little bit. And we try to do the best with what we have. But it's an effective tool.<sup>53</sup>

In the Fall of 1988, Zimmerman was invited to join the music faculty of Grace College in Wynona Lake, Indiana. Grace offered Zimmerman a twelve-month contract with the stipulation that he continue with the King's Brass and list in his bio that he was the chair of the music department of Grace College. He would remain in this position for thirteen years, growing the department from less than ten music majors to over fifty and securing the department's accreditation with the National Association of Schools of Music. This savvy decision by a small Christian institution gave them instant coast-to-

---

<sup>53</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

coast exposure in their target market. However, the new workload presented some interesting challenges for Zimmerman. The most notable changes occurred on the business side of things. With the exception of the first two years of the group's existence, Zimmerman had managed all the logistics and finances for the group himself. But now, the King's Brass had grown to the point that they were consistently performing approximately ninety concerts annually, and the tedious process of booking concerts through churches, combined with keeping up with the books, was becoming a drain on Zimmerman's time that he simply could not sustain long term.

But when I got to Grace college in 1988, [I] was...booking...anywhere from eighty to a hundred concerts. It takes a lot of work...because a concert may have to go through a committee, and you know, back and forth, they have more questions, whatever. It just takes time. It's not that complicated, but it does take time...when I went to Grace College, I hired a booking agent out of Nashville. She booked the group, I want to say, maybe five to seven years...So then once I got to Grace College, you know, I'd be spending an hour to two hours in the morning just doing the finances of the King's Brass. It got to be too big and so...I realized I was going to have to get someone to help me with taxes, payroll, royalties, the whole nine yards. And so, once we hired a bookkeeper to come in and help us with the finances, we have never stopped.<sup>54</sup>

The other major obstacle that Zimmerman faced in his new position was the limiting nature of the academic calendar. Because of the ensemble's origins as a student group and its employment of college students for the first several years, this was not a new problem for Zimmerman. It did however reduce the number of concerts that the King's Brass could book, particularly at Christmas. Brass players and ensembles are in particularly high demand during the holiday season, but because of end-of-semester commitments at Grace College, he was unable to book the ensemble for prolonged Christmas tours until after he stopped teaching at Grace in 2001. Even so, Zimmerman

---

<sup>54</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

occasionally received offers he could not refuse. In these instances, the King's Brass would book weekend engagements for Christmas concerts, but not a full tour.

Zimmerman elaborated on this particular challenge:

When I was at Grace College...The Christmas tours were very minimal. [It was the] end of the semester...the big Christmas extravaganza had to happen the first weekend of December, and then...I had to give final exams and juries that following week, so we would do maybe one weekend, maybe two, but that's about it until I left Grace College. When I left Grace College in 2001, the first thing I expanded was the Christmas tour because we were getting a lot of requests for the Christmas music off the original Christmas album and the *Christmas in Europe* album, but I really couldn't do that until I left Grace College.<sup>55</sup>

There was, however, one particular time of year that the Grace College calendar would allow some flexibility, and that was during January. Zimmerman had attempted to book a few weeks of concerts during one of the winter seasons in the mid to late 1980's but found that weather at that time of year could create major problems. Following a string of weather-related cancellations, Zimmerman, always the quick learner, made a pivot.

...the winter of 86 January [and] February were cancelled because of snow. I said, "I've got to get out of the Northeast in the wintertime because this is killing me!" So, then we decided to just try a January tour for two weeks down in Florida...we didn't make a whole bunch of money, but we didn't lose our shirts and I go, "This what we need to do."<sup>56</sup>

The January Florida tour has remained a staple of the King's Brass schedule ever since. Many of the audience members that the group encounters in the upper Midwest and New England during summer tours have second homes in Florida and want to enjoy a performance by the King's Brass while at their winter residences. This network has

---

<sup>55</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

<sup>56</sup> Ibid.

supported the growth and longevity of the winter tour, which now typically consists of three full weeks and four weekends.

During the early 1990's, the King's Brass would undergo its final instrumentation adjustment: the permanent addition of a percussionist. Up until this point, Zimmerman had used electronic sounds in the keyboards to sequence percussion parts when needed. Following the recording of their sixth album *Joyful* which required live percussion, the ensemble hired its first percussionist for the summer tour of 1994, Jamie Kirby. This position has grown to demand extremely well-rounded performers. Though the primary responsibility is drum set, some of the ensemble's repertoire also calls for timpani, glockenspiel, and xylophone. Some arrangements performed by the group, such as Leonard Bernstein's "Overture" to *Candide* or Morton Gould's *American Salute*, feature enough percussion parts to keep an entire section occupied, yet the percussionists of the King's Brass have devised creative ways to cover all of the parts single-handedly.

Even with the tour schedule expanded (within the limits imposed by the academic calendar), new pieces arranged to foster a better connection with audience members, and the instrumentation set, Zimmerman still felt that programs were missing some things. In an effort to ensure his concerts reached every member of the church family, he wanted to add something that better connected with children.

We realized that...people weren't bringing their kids to the concert[s]. They said, "Our kids can't sit through a brass concert," which I disagree with because kids will sit a long time for something that's loud. So, what do you? I used to tell parents, "Hey listen, we can play louder than your kid can scream. So, just bring the kid. You know, you might have a future bass player who just hears it for the first time."<sup>57</sup>

---

<sup>57</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

Zimmerman also felt that concerts lost a tremendous amount of momentum during member introductions. He recounted this problem, saying this portion of the program could be “boring:”

...if you look at some of the early videos, we say, “and this is Joe Shmoe from blah blah, you know, graduated here”...introductions can be kind of boring.<sup>58</sup>  
Inspiration came unexpectedly with the birth of Zimmerman’s first child in 1987.

He admitted that, though he thought he understood how to keep a child’s attention at a concert, starting a family of his own gave him fresh insight.

...you think you know how to work with kids, but you know, it makes a difference when you have your own. So, you kind of learn what keeps their attention and what doesn’t keep their attention. And so obviously a story, you know, a Bible story obviously because we’re a Christian group. I mean, and any kind of a [prop]...Kids remember a hat that’s different or you know, Goliath that gets bonked on the head...<sup>59</sup>

While Zimmerman tried to solve this piece of the programing puzzle, he also found himself having to frequently explain the different instruments to audience members. He wondered if all three of these things could be accomplished within a single selection in the program.

I needed to do a kids’ program. I needed to introduce the group. I needed to introduce the instruments. People were asking me, “You know, we don’t know what all those trumpets are, you know? Introduce them.” So, I tried to do everything all at once...Introduce the group, introduce the horns, kind of like a *Peter and the Wolf* educational thing for the kids.<sup>60</sup>

The result was a hit and quickly became a mainstay of King’s Brass programs. Each of the eventual pieces arranged for this slot in the concert are based on children’s songs depicting a Bible story such as “Noah’s Ark,” “David and Goliath,” or “Shadrach,

---

<sup>58</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>59</sup> Ibid.

<sup>60</sup> Ibid.

Meshach, and Abednego in the Fiery Furnace.” Members of the group wear different hats to help tell the story, such as a Viking helmet for the tubist who portrays Goliath or a chicken hat for the trombonist acting as one of the animals boarding the ark. Each chart follows the same form: Zimmerman, serving as the narrator, walks on stage to join the pianist and the percussionist. He introduces the story and the characters that the pianist and percussionist represent. Then after they play a brief section of the melody together, Zimmerman introduces them by their real names. Moving along in the story, the next characters and group of instruments (either the trumpets or trombones) are introduced, followed by a short demonstration of the melody. The members of that section then come to the microphone and introduce themselves with a quick-witted one liner, such as “I come to you from ‘the Mistake on the Lake,’ Cleveland, Ohio!” Between each instrument group, Zimmerman continues to narrate the story while the percussionist vamps in the background. It is also worth mentioning that the hero of each story is always depicted by a piccolo trumpet player and the tubist is frequently the antagonist.

Once the entire ensemble has introduced themselves, they play the complete selection while acting out the lyrics, similar to the way the Canadian Brass performs excerpts from *Carmen*. Former tubist David Porter always received large amounts of laughter from children for his portrayal of Goliath. After being hit in the head with a foam rock, Porter would fall over “dead,” playing the last chorus of the melody lying on his back, tuba on his chest and legs straight up in the air.

It was during this same time period that another trademark of the King’s Brass would begin to work its way into concerts: choreography. This is a surprising element, especially when one considers the extremely conservative nature of some of the venues



booking the ensemble. However, the fact that the group always performs from memory provides the freedom to be radically different than many other chamber ensembles.

Zimmerman observed:

...the idea was that, if you have a brass quintet, and you have five seats up there and you just sit and play the whole concert, well, you can change styles...but visually it doesn't change that much...people say it becomes visually boring. So, you need to change it up.<sup>61</sup>

Early versions of choreography, with the exception of synchronized horn movements, could be thought of simply as staging. Members might change the order in which they stand on stage so that performers playing musically-related parts are next to each other, or half of the group might move to the balcony for an antiphonal arrangement. Zimmerman credits these innocent beginnings and influence from the marching band tradition with the eventual adoption of more involved choreography.

It started slowly where...everybody would raise their horns at the end of the tune. But...more horn flashes, left to right, moving around...didn't happen [until] the 90s...We did antiphonal stuff at Maranatha, but we never marched down the aisle. We never did left, right, center...We never moved around the stage at Maranatha. So, when I started doing that in the early 90s, I thought I might get flak. That somehow this was "un-sacred" or this should not be in the church...But [I], never got flak from it. And I think part of it was because we were a brass group and people were used to seeing marching bands.<sup>62</sup>

With practically no push-back from churches, Zimmerman sought to utilize the entire sanctuary, and choreography began to play a larger role for the King's Brass. Several charts feature the ensemble spread throughout the sanctuary creating a surround sound effect. Copland's "Fanfare for the Common Man" and the theme from *Chariots of Fire* from the summer program, and "Oh Holy Night" and "Little Drummer Boy" from

---

<sup>61</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>62</sup> Ibid.

the Christmas program, all feature this staging. Other charts like “America” from *West Side Story*, “Seventy-Six Trombones” from *the Music Man*, or “Santa Claus is Coming to Town” feature not only horn flashes, but synchronized dance moves such as can-can leg kicks and simultaneous movements to adjust staging. Though it started small, approximately two-thirds of the charts in the group’s concerts now contain some amount of choreography. Zimmerman cited a glowing review from an unknown music pastor:

I remember one music pastor, he says, “You know what the King’s Brass is? It’s like the Blue Angels.” He goes, “That’s what King’s Brass is. You never know quite where they’re going to come from!”<sup>63</sup>

It was also during this time period that the group’s current members established guidelines that would radically differentiate the ensemble from other groups. Many prominent brass ensembles have cited a shared vision, or liked-mindedness, as the reason for their longevity.<sup>64</sup> It should be abundantly clear at this stage that Tim Zimmerman and the King’s Brass is a Christian group comprised of members professing the Christian faith. Additionally, there has always been a missional element to the King’s Brass. However, in the late 1980’s and early 1990’s, the members of the ensemble took it a step further and chose to outline specific goals for the group that went beyond sharing a common faith. Zimmerman reflected on the earnestness of that conversation:

We sat down and said, “What is the most important? Why are we doing what we are doing?” And we basically boiled it down to those six things.<sup>65</sup>

These goals can be seen in their entirety in Appendix A, but can be summarized briefly as follows: Gospel, Worship, Excellence, Brass, Growth, Enjoy. Though it is not

---

<sup>63</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>64</sup> Francine Kay Sherman, “The American Brass Quintet: Values and Achievements.” (DMA Dissertation, University of Oklahoma, 1992).

<sup>65</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

written down, Zimmerman always emphatically adds Service to that list. Early in each rehearsal week, members of the ensemble, both new and old, meet to discuss what these mean and how they can and should impact each tour. This has undoubtedly created a culture in which members work hard, performing at the highest level, but also play hard. This shared vision and focus on positivity does not equate to a nonexistence of conflict in the group, but conflict is certainly not a prominent feature in contrast to some other groups. On the occasion that dissension does occur, it is addressed with civility and a spirit of resolution. Because of this shared mission, close and enduring friendships are often formed between the members of the King's Brass. Alumni frequently stay in contact and support one another professionally. Credit must be given to Zimmerman and the group's early members for having the vision to create and cultivate such a unique and uplifting environment.

In May of 2001, Zimmerman amicably parted ways with Grace College. Though the arrangement had been positive, the freedom from academia would pave the way for additional growth in the King's Brass schedule. For over a decade, the annual number of concerts performed by the ensemble had held steady at approximately ninety engagements per season. Now removed from the limitations of working outside the academic calendar, Zimmerman was able to commit to a substantially higher number of concerts each year. The one hundred and twenty concert mark is milestone for chamber ensembles, particularly among brass quintets. To provide perspective on the amount of work the King's Brass was now free to do, consider the Empire Brass Quintet. When they

reached this milestone in 1981, Rolf Smedvig and David Ohanian resigned full-time positions with the Boston Symphony Orchestra to perform with the quintet full time.<sup>66</sup>

Since the early 2000s, the number of concerts performed by the King's Brass consistently meets the one hundred twenty mark and frequently exceeds it, and has gone as high as one-hundred and fifty.<sup>67</sup> One of the biggest drivers of this was a Christmas tour, which has since become a substantial part of the King's Brass contract:

Before I left...Grace College, King's Brass Christmas was maybe just fly[ing] in for a weekend...So, it never really hit the one twenty mark until I left Grace College. And then, you know, as we got more requests and then when we did the Camp of the Woods thing where it was the last weekend in August, I mean we were hitting close to one fifty.<sup>68</sup>

It is worth mentioning that there are two different methods of counting King's Brass concerts: the members count each individual performance, while Zimmerman counts the number of different venues. For example, every other summer the ensemble performs for Sunday morning services at Essex Alliance Church in Essex Junction, Vermont. This church is home to the largest congregation in the state; however, their sanctuary does not reflect this and is quite small. To cycle the entire congregation through on any given Sunday, they host four separate services. For the King's Brass, this means four forty-five-minute concerts with fifteen minutes to recover in-between. The members count this as four concerts, but Zimmerman counts it as one since they all occur at a single location.) For the purposes of this document, Zimmerman's method of

---

<sup>66</sup> Matthew E. Dickson, "The Empire Brass Quintet: Its History and Influence on Brass Quintet Literature and Performance." (DMA Dissertation, University of Houston, 2012), 12.

<sup>67</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>68</sup> Ibid.

counting is employed when discussing the number of annual commitments for the King's Brass.

With a large library of custom arrangements that gave Zimmerman multiple tools to connect with his audiences, he would continue to tinker with programming in order to keep his audience's attention. At each concert, especially early in each season, Zimmerman studies his audience:

I look at the people's eyes...if I don't have their attention, then I realized, maybe I didn't get the right order or maybe it's out of place. You know how when we do the rehearsal week, how sometimes I'm shifting things around?...Or in the first or second week of performance I'm throwing things out, moving things around? And part of that is I'm looking at the audience. I have to look at it the way the audience sees it; not the way brass players see it, but the way the audience sees it...And that's always the trick. So that's why I adjust it if I don't feel like it's working.<sup>69</sup>

Taking this approach over the years has led to a highly refined and modular system of programming that has allowed the King's Brass to connect with audiences of varying age groups and drastically different denominations. After years of tinkering, programs have come to contain blocks of four to six tunes that can be rearranged to suit each specific venue. Attired in formal white-tie and tails, concerts often begin with a surround sound fanfare then move to a set of worship tunes, one contemporary and one more traditional. The first block is capped off with a "masterworks" selection such as Copland's "Hoe-Down" from *Rodeo* or "Overture" to *Candide* by Bernstein. A piano solo is used to cover for the ensemble as they change into pit black for the "Americana" section of the program. Following the piano solo, the Americana block begins with the kids' program, as previously described, providing a complete change of pace. The rest of

---

<sup>69</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

the Americana set features three or four more selections in a wide variety of styles. Glen Miller and Benny Goodman charts make frequent appearances and are usually complemented by “God Bless America” or “America the Beautiful.”

Following the Americana set is the congregational set. This begins with a four-stanza setting of a traditional hymn arranged for brass and organ and includes congregational singing. When applicable, this is also the first Extra Brass piece of the concert. Following the first congregational number, the ensemble exits and Zimmerman then plays a solo (usually on flugelhorn accompanied by piano). The set is then concluded with an antiphonal arrangement of a classical work featuring a hymn melody. When applicable, Extra Brass performs on this piece as well. If requested, intermission follows the congregational set.

During intermission, the members change back into tails, and the second half of the program begins with the aisle tune as described earlier. After the aisle tune, the group acts out a parable skit depicting different aspects of Christian teaching. The third and final Extra Brass number is next and is usually a more contemporary praise-and-worship setting, which also features congregational singing. The group then exits as Zimmerman performs another solo, followed by a brief moment of speaking where he connects thematic ideas found in the kids’ program and the parable skit. Zimmerman begins the final congregational number with a reflective flugelhorn solo with staggered entrances from the other voices, allowing the ensemble to enter the stage in small, sequenced groups. The final number of the program is an upbeat praise-and-worship chart.

If audience response warrants it, three pieces are held in reserve for encores: “The Stars and Stripes Forever,” “Bugler’s Holiday,” and Glen Miller’s standard “In the

Mood.” It is not uncommon for the ensemble to play all three encores. Each season, the group memorizes a number of alternate pieces that can be substituted into the program depending on the time of year and performance setting. Many of these numbers are for brass and organ, while others are patriotic numbers that work their way into the program around the Fourth of July. The Christmas tour has an entirely different program, but when compared to the format of the summer program, clearly follows the same template.

Complete examples of programs can be found in Appendix B.

Zimmerman admits that much of what he learned about effective programing was by trial and error along with occasional conversations with friends, colleagues, and his former professors at Peabody. Later Zimmerman would cross paths with one of the music industry’s leading performance coaches, Tom Jackson. Zimmerman stated:

...a guy that influenced me a fair amount was a guy named Tom Jackson...I came to the place where I thought, “Hey this is working; we should do this.” Then I went to his lecture. Then I realized why certain things worked in a certain place in the program.<sup>70</sup>

After attending one of Jackson’s instructional sessions, Zimmerman now understood why the formula he had developed was so successful and how to alter it if needed. He went on to explain that these principles are why the fifth, sixth, and seventh slots are so crucial:

Whatever you do in the first five slots, by six or seven, you better do something that’s nothing like the first five. So, we have the piano solo and the kids’ program...it also helps the transition into the Americana section.<sup>71</sup>

While it took considerable time and thought to develop this template, Zimmerman also reiterated his willingness to try something new:

---

<sup>70</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>71</sup> Ibid.

...the guts and bones of the programming, what you do up until intermission, at what time in the program is the intermission, do you finish before intermission... those were things that I had...toyed around with at Peabody and talked to professionals [about]. So, all those things came to be where I kind of came up with this kind of formula. This works. Now, you know if I get to a program where we're combining with somebody else in the church, and that program is not quite like that, it's fine. But I'm just saying for us and what we do, this seems to work. If something works better, you know I'll change it.<sup>72</sup>

---

<sup>72</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.



## CHAPTER 4

### INTERNATIONAL TOURS AND RECORDING PROJECTS

Having successfully established the King's Brass as a national touring ensemble, Zimmerman sought to pursue performance opportunities abroad, and the summer of 2000 would yield the group's first international appearance. The vice president of Greater Europe Mission who happened to be the brother of the composer James Curnow, contacted Zimmerman to see if the King's Brass could be a part of the organization's fiftieth anniversary celebration. Zimmerman's parents had worked for Greater Europe Mission so the cause was close to his heart and motivated him to find a way to make it work. He shared details about the negotiation:

...“Tim,” he said, “what about doing a Christmas album?” He said, “I like your Christmas album. What about doing a second Christmas album and put about ten of my brother's tunes on there and we will fund it with money from Greater Europe Mission? We'll introduce it at the National Conference. And all the missionaries who are giving thank-yous to all their supporters that year in their 50th anniversary year, we'll all send them a *Christmas in Europe* CD.” So, I didn't pay for that CD at all; they paid for it...that's why there's so many Jim Curnow pieces on there...So we raised some money. We played at the conference which was in Germany.<sup>73</sup>

While on that tour, the group would also play in Holland and a few other countries.

Although it had been a collaboration between the two organizations, the King's Brass lost money on the tour. Zimmerman stated that, while the trip had been a good opportunity that he was grateful for, future international tours would need to be approached differently. It was a great time. I'm glad we did it. It was for the mission my parents were

---

<sup>73</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

with. My dad came over there. It was one of the last things he did before he passed away...but financially, I realized...I was going to have to do it another way.<sup>74</sup>

As discussed earlier, Zimmerman and Dan Marvin had performed several concerts at HCJB, a Christian radio station in Ecuador during the early 1980s. when the opportunity resurfaced in the early 2000s, there was some discussion about taking the entire ensemble this time; however, the ensemble's roster of nine (larger than most other brass chamber ensembles) made funding international travel a significant challenge. As a result, the return to HCJB in the fall of 2002 would feature only a small subset of the group: Zimmerman on trumpet, Bryan Nelson on trombone, and Lisa Varner (who would later become Lisa Nelson) on keyboards.

As with previous visits, the trip was in late November, and programming featured a mix of Ecuadorian patriotic pieces and Christmas music. Always striving to connect with his audience, Zimmerman added "Feliz Navidad" to the program. Similar to the Extra Brass model in stateside tours, "Feliz Navidad" was supplemented with "Extra *Percussion*." Tim recounted the experience:

People were dancing in the aisles. The whole choir came out and did a conga line behind me. I didn't even know this...[They] said..."Hey do you mind if we have a few auxiliary percussion join you for that piece?" I said, "Sure, as long as I have a microphone, I don't care how many you have." They had seventeen! Claves, cow bell...everything you can imagine in the Latin band. It was so stinking loud! I tell you, every night it was this! I mean, I remember the last night we played that there were nuns dancing in the aisles. There were nuns dancing in the aisles! I go, "That's something I've never seen before."<sup>75</sup>

Since traveling expenses for the King's Brass's nine members add up quickly and the primary hosting organizations for concerts are churches, the group is often forced to

---

<sup>74</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>75</sup> Ibid.

operate within slim margins. Given the prominence and prevalence of Christianity in the United States, it is relatively simple to find large congregations that are interested in and can afford concerts by the King's Brass. However, once abroad, it is substantially more difficult to find organizations that can afford just the travel expenses of the ensemble, not to mention the cost of a performance. Despite the cost, Zimmerman has frequently received requests to perform in Russia, Korea, and to return to Western Europe, which pushed him to come up with a viable solution for funding tours abroad.

I thought, "If I'm going to do this again, I'm going to have to raise money to do it because most places...want us to come, but they can't afford to fly us there." So, I thought, "You know, what I should do is just start raising some money...when we get enough money, we use it to do another missions thing."<sup>76</sup>

In the mid-2000s, the opportunity for an international tour presented itself in a surprising form: a collaboration with Organist Diane Bish, who is well known for her television program *The Joy of Music* and her sequined organ shoes. Bish frequently booked Caribbean cruises with large groups of her fans during which she would perform concerts at cathedrals in each port of call. Though they frequently toured in similar circuits, and the King's Brass was known for incorporating organ into its performances, the two had never worked together. Out of the blue, Bish contacted Zimmerman:

...I really hadn't worked with Diane Bish. I mean, I knew who she was. I knew her show. But she called me up she goes, "Tim, this is Diane Bish. Is there any way you can fly down to, I don't know, some Caribbean Island to play one concert with me? The whole King's Brass?" I said, "Wow, yeah!" She goes, "I have this stop on this cruise, and somebody has put up some money and we want to fly you down. You guys do the TV taping, and then you fly out the next day." That's how it started. So, it came off with a bang. She goes, "We should do a whole cruise together."<sup>77</sup>

---

<sup>76</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>77</sup> Ibid.

This would lead to several joint Caribbean cruises with Diane Bish. It turned out to be a natural collaboration. Since there was no organ on the ship for Bish to play while at sea, the King's Brass could perform concerts in transit. Then at each port of call, Bish would book a cathedral with a large organ to perform her own concerts and the King's Brass would join her for a few numbers. While together, the ensemble would also tape episodes for Bish's television program.

Zimmerman has since taken the King's Brass on a number of cruises: some with just the ensemble and some in conjunction with other performers and organizations. Shell Point Village (a large retirement community near Fort Myers, Florida, which hosts the King's Brass every year) has booked two separate cruises featuring the group.

Zimmerman summarized the cruise discussion:

We found out that if we could do multiple organizations, it financially worked a lot better. The more people you have, the more financial freedom you can have to do things. So, this last one, the 40th anniversary one that we did with Shell Point...it was kind of fun to do, but...Diane Bish started with us...We never had done [a cruise] before we did it with her.<sup>78</sup>

In 2004, Zimmerman partnered with Dr. Billy Kim and Far East Broadcasting Network to perform a week of concerts in South Korea.<sup>79</sup> Collaborating with an established media company provided an avenue to raise the funds needed to cover the cost of the tour and a built-in network to book concerts. Years later in 2013, Korean pianist Rachel Park was hired as keyboardist for the King's Brass. Once she learned of Zimmerman's connections in South Korea, Park worked closely with Zimmerman and Dr. Kim to facilitate a return to South Korea in the fall of 2014, this time with the entire

---

<sup>78</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>79</sup> "Mission Tours." The King's Brass, accessed January 7, 2021.  
<https://www.kingsbrass.org>.

ensemble. Thanks in part to the foundation laid with Far East Broadcasting Network a decade earlier, the 2014 South Korean tour was a creative and financial success. A

fiscally conscious Zimmerman reflected on the trip:

...we came up slightly in the black...I was going to be happy if we came to zero! Because if we came to zero, I was thinking wow that was better than the loss I had with the last one!<sup>80</sup>

Upon learning of the success of the 2014 trip, Park immediately suggested to Zimmerman that the group make another trip in the fall of 2015. Zimmerman pointed out that it had taken a decade to slowly raise the funds to cover the travel expenses of the 2014 South Korean tour and that he was unsure if it was financially feasible to book such an expensive tour in two consecutive seasons. However, reflecting on his firsthand experience, Zimmerman acknowledged the strength of the Korean church and noted that, due to the country's dense population, there were a number of very large churches that could potentially afford to import the group. He explained what it would take to make another trip to South Korea successful and Park set to work. She was able to successfully book a 2015 South Korean tour for the King's Brass funded entirely by Korean churches. Zimmerman was impressed and shared his gratitude for Park's efforts:

So that second tour, we also landed up in the black, but that was all funded by the organizations in Korea...no American money...I thought, "I don't know if that will ever happen again." But it happened, and it was great! But a lot of that second tour was hours and hours of work of Rachel.<sup>81</sup>

Recording projects have been a part of the King's Brass story from almost the very beginning. In 1981, Zimmerman and Marvin's demo album *For All the Saints* was quickly followed by the full ensemble's debut *All Day Sunday*. After that, the group

---

<sup>80</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>81</sup> Ibid.

would undertake an independently produced recording project every few years. These albums contain original arrangements of brass and organ hymns, contemporary praise music, American classical music, spirituals, big band, and Christmas music. By the close of the 1990s, Tim Zimmerman and the King's Brass would have a total of *nine albums* to their credit. All of these were independently funded with the exception of *Christmas in Europe* which was funded by Greater Europe Mission.

During a visit to the 2003 International Trumpet Guild (ITG) Conference at Texas Christian University, a chance encounter with representatives at the Summit Records booth would alter the course of recording projects for the King's Brass. Summit Records is a well-known label in the brass world, primarily because of their flagship ensemble Summit Brass. Summit Brass is a large, star-studded chamber group comprised of A-listers from across the United States including trumpeter David Hickman. Don Duncan, former trumpeter for the King's Brass, had studied with Hickman during the 1980s, which corresponded with the development of Summit, and frequently passed along news regarding the project to Zimmerman. Years later, following a performance by the King's Brass at the 2003 ITG Conference, Zimmerman found himself in an exciting conversation at the Summit Records booth:

I walked up there, and said, "...I know you guys and... have a lot of your albums, and I think it's great what you guys are doing in the brass field." And the guy (I'm trying to remember which one it was), he goes, "I know who you are." He goes, "We just heard your last album *Best of Brass and Organ*." He goes, "We want that album." He goes, "What's your next project?" I said, "I have one called *Classic Hymns*, which is things in classical music that [are based on] hymn tunes, transcribed for organ and brass." He goes, "I want that one."<sup>82</sup>

---

<sup>82</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

Flattered by the conversation, yet wanting to remain cautious, Zimmerman considered his options. He contacted friend and mentor Phil Smith, who at the time was principal trumpet of the New York Philharmonic, for his insight on the decision.

I did call Phil Smith before I signed. I said, “Phil, I know you’ve done a whole bunch with Joe Alessi...what do I need to know?” So, we talked...I just wanted to make sure it was a good deal for the group...And that’s how it started.<sup>83</sup>

Zimmerman ultimately signed with Summit Records, and since those conversations in 2003, the label has picked up all of the recording projects undertaken by the group with the exception of one: *Kid Songs and Stories for All Ages*. There had been a number of conversations about Summit taking that album as well, but the King’s Brass released it prior to the advent of SummitKids, and, therefore, it was not a high priority for the label.

For Zimmerman, the primary reason for signing with Summit Records was visibility. Partnering with Summit would make it significantly easier for fans of the King’s Brass to access recordings. However, there was one other significant positive side effect:

It helped us that if we needed studio space, if we needed the top engineers, I mean we could get them. It made the group more serious when we went to Nashville, when we went to Gaither...all of a sudden, hey, your name’s going to be on this and it’s going to go on the Summit label. So, you know...it’s going to be more than just an independent...project.<sup>84</sup>

Despite the sizable body of work and growing reputation of the King’s Brass, mainstream acclaim has largely evaded the group. Of their recording projects to date, only five albums have received attention in mainstream publications. Four of the group’s albums have been the subject of reviews found in various editions of the ITG Journal:

---

<sup>83</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>84</sup> Ibid.

*Classic Hymns*, *The Best of Brass and Organ*, *Americana*, and most recently *American Mood* (released in the summer of 2009), which received a brief yet positive review by Dr. Lee Weimer in the June 2010 edition.<sup>85</sup> The ensemble's latest album, *Christmas Joy* (2018), features a collaboration with organist Samuel Metzger and received a full paragraph in an article titled "Tunes for Holiday Revelry" in the December 2018 edition of *Downbeat Magazine*. The full-page banner above the article featured a promotional picture of the King's Brass in their Christmas attire and gave the album a four-star review (out of four). It slightly edged out *Merry Christmas from Doc Severinsen & The Tonight Show Orchestra*, which received three and a half stars.<sup>86</sup> Zimmerman firmly believes that the ability to garner attention in such prominent music publications is a direct result of the visibility that Summit Records provides.

Zimmerman's slow and steady approach to recording over the years has yielded a total of eighteen albums to the ensemble's credit. While this body of work falls short of the juggernauts of the brass world such as Canadian Brass, Empire Brass Quintet, and American Brass Quintet, it does meet or exceed the number of albums recorded by other front-line ensembles such as Boston Brass<sup>87</sup> and Dallas Brass.<sup>88</sup>

In addition to recorded music, Zimmerman has also been very diligent in publishing printed music. Nearly all music performed by the group has been arranged by

---

<sup>85</sup> Gary Mortenson and Peter Wood, comps., *International Trumpet Guild Journal Index October 1976-March 2021*, 161 <https://www.trumpetguild.org/journal>.

<sup>86</sup> Frank-John Hadley, "Tunes for Holiday Revelry," *Downbeat Magazine* 85, no. 12 (December 2018): 82.

<sup>87</sup> "Boston Brass." Discogs, accessed January 7, 2021. <https://www.discogs.com/ja/artist/3851572-Boston-Brass>.

<sup>88</sup> "Dallas Brass." Discogs, accessed January 7, 2021. <https://www.discogs.com/artist/2044947-Dallas-Brass>.



Zimmerman, Dan Marvin, or other members of the ensemble. In an effort to promote brass playing within the church, much of this library is available for purchase and includes over one hundred different arrangements. The library includes many popular hymns arranged for congregational singing as well as a large collection of the solos arranged by Marvin for trumpet or trombone and piano.

Many of the popular arrangements originally written for three trumpets, three trombones, and tuba have been adapted for flexible instrumentation. This most frequently involves transposing the first trombone part for horn, but it also includes reducing the instrumentation from seven parts down to the standard brass quintet or brass quartet setting. On occasion, low brass quartets have worked their way into programs. The instrumentation of these quartets is three trombones and tuba and they often feature familiar spirituals, many of which were arranged by tubist Ben Roundtree. Roundtree is a prolific arranger and composer and arranged numerous works for the ensemble during his membership, many of which are available for purchase through his personal website.<sup>89</sup> In addition to music for brass, the catalog of published arrangements from the King's Brass includes a number of works for solo piano. The bulk of these can be credited to two of the ensemble's pianists, Dan Marvin and Lisa Nelson.

In the past, arrangements for the King's Brass were self-published and made available through the group's website. However, after numerous discussions with Nelson, in 2020 Zimmerman began migrating the entire library to the Sheet Music Plus web-

---

<sup>89</sup> "King's Brass." Roundtree Music, accessed January 7, 2021.  
<https://roundtreemusic.com/tag/kings-brass/>.

store, thereby streamlining numerous elements of the business and making the entire catalog much more accessible. An optimistic Zimmerman summarized the decision:

I'm doing much more with the publishing side [and] getting music out there. Because...a lot of the times guys are, "Aw shucks, I've got to play tomorrow morning. Man, what am I going to play?" I want make it so anyone in the world can get our music. You want it? You can get it...And the nice part about [Sheet Music Plus] is they have already got the copyrights for hundreds and thousands of songs already. So, if you want to do God Bless America, you don't have to mess with Irving Berlin and get rights...and Irving Berlin says no quite a bit...but Sheet Music Plus already has rights, so you can publish God Bless America and whole bunch of other pieces because the rights are already there...So it's kind of a nice setup...if you want get your stuff out there, and get it around the world...you don't have to fill orders, or work with a company where they're filling orders. It's just done.<sup>90</sup>

---

<sup>90</sup> Tim Zimmerman, in discussion with the author, October 2, 2020.

## CHAPTER 5

### IMPACT AND LEGACY

The impact of a musical ensemble can be a difficult thing to quantify, but for the purposes of this study of the King's Brass, it will be evaluated first by examining pursuits within the fields of sacred music, brass music, and educational outreach. To further demonstrate the reach of the ensemble, this document will next examine the impact of individual alumni in their given professions, including (but not limited to) sacred music, professional ensembles, and academia. Finally, this research will overview other ensembles that have been influenced by the King's Brass either directly or indirectly. Direct influence will be defined as having an alumnus of the King's Brass serving in leadership. Indirect influence will be defined as coming under the mentorship of Tim Zimmerman.

Performances at professional conferences have long been a standard of merit in the music world. The King's Brass has been invited to perform at numerous conferences during its forty-year history, first in sacred music, then more recently at secular, professional conferences, solidifying its seat at the table in the broader brass music field. The earliest instances of this are Zondervan Publishing's annual conferences, which have already been reviewed at great length. Other notable sacred music conference performances occurred in Indianapolis, Indiana during the mid-1990s at Gaither Music Group's A Praise Gathering. Gaither Music Group is best known in gospel music circles for its Gaither Vocal Band and is one of the largest organizations in Christian music. One

other significant sacred conference appearance, which has also been discussed, is the performance at Greater Europe Mission's fiftieth anniversary conference in Germany. While these examples are not necessarily mainstream, they do represent major national and international organizations and help demonstrate the group's reputation in the sacred music field.

In 2003, the King's Brass launched into the mainstream music scene with a performance at the International Trumpet Guild (ITG) Conference at Texas Christian University. Professor of trumpet and alumnus of the ensemble, Dr. John Burgess, provided Zimmerman with the opportunity. This performance would open a number of doors for the ensemble including the chance to work with Summit Records. Zimmerman recalled the impetus for Burgess inviting the King's Brass to perform at the conference.

John Burgess was at TCU...he decided to host, ITG, [the] International Trumpet Guild conference, at his school...He was no longer with the King's Brass, but since he was a Christian and a man of faith, he wanted to bring in some Christian brass things as part of the conference...He wanted us to do a program just like we would do at a regular church. He goes, "That's what I want. They need to see that this can be used as a part of the thing."<sup>91</sup>

Another significant conference appearance occurred in January of 2012 at the United States Army Band's annual Tuba-Euphonium Workshop (TEW), which was a result of efforts by then tubist Dr. David Porter. Porter had recently retired from the United States Air Force Band in Washington, D.C., and had participated in the Army event in previous years. The King's Brass performed an abbreviated concert and split a premier evening program with brass quintets from The United States Army Band and the President's Own Marine Band.

---

<sup>91</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

From the earliest days of the King's Brass, education has been woven into the fabric of the group's existence. At its inception, it could be argued that the King's Brass was an educational tool in that it came into being as a motivator for Zimmerman's private students to practice by giving them more opportunities to perform. As the ensemble grew into a national and international touring production, Zimmerman never lost sight of this. When scheduling allows, he is always eager to accept invitations to teach masterclasses. These events have been presented in a variety of settings and educational levels. Recent examples of masterclasses at the collegiate level are Lamar University in Beaumont, Texas, College of the Ozarks in Hollister, Missouri, and Lee University in Cleveland, Tennessee. Occurring somewhat more frequently are masterclasses with the band programs at private Christian institutions. Many of these schools invite the King's Brass to perform at their chapel services during the group's Christmas and Winter tours, making it much easier to add masterclasses to the schedule.

These masterclasses take on a variety of formats. For engagements at colleges and universities, the King's Brass is frequently asked to coach student chamber ensembles. Occasionally members of the group conduct private lessons. In settings with younger students, the host—usually a band director—will split their brass players into smaller groups and send them with members of the King's Brass for sectionals to rehearse pieces the band is performing. Another format common in all settings is that of a round-table discussion during which members of the King's Brass field questions from students on a variety of subjects.

The Extra Brass phenomenon has been detailed at length, but it bears mentioning again in the context of education. Many of the churches hosting the King's Brass have

brass ensembles, and the abilities of these groups range from beginner-level students to freelancers who play in Broadway pits or substitute in major symphonies. In some instances, the Extra Brass rehearsal before a concert morphs into a teaching moment.

Zimmerman described this transition:

...some of those...have gone from just rehearsal from playing Extra Brass to a little masterclass...“so let’s talk about brass,” you know. Have them ask questions and things like that...Lots of times they’ll ask you to do a masterclass. I’ll say, “Let’s do a masterclass, but also make it a part of our rehearsal because there’s nothing more educational than having those guys come in and actually playing for a concert.”<sup>92</sup>

During these rehearsals where Extra Brass members work closely on music that is to be performed that evening, a wide array of topics might be discussed, ranging from individual comments about tone production or intonation to a group dialogue about stage presence to programming suggestions.

Extra Brass has had an impact on both the group itself and the people who participate. The latter will be overviewed in more detail later, but the former bears mentioning here. Specifically, the educational reach of the Extra Brass experience has had an unexpected impact on the King’s Brass hiring process. Zimmerman remarked:

A number of the players who eventually came to play with the King’s Brass started off by playing in Extra Brass...Don Duncan...John Leibensperger...[the] present tuba player [Dan Davis]...we weren’t expecting that that would be a result, but...it just happened that way.<sup>93</sup>

When considering the impact of the King’s Brass, it is also important to observe the professional ventures of members after they leave the ensemble. Typically, this can be divided into three categories: church music, academia, and performance. For many

---

<sup>92</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>93</sup> Ibid.

alumni, the career path of choice is music ministry. Due to the nature of the organization and the professional network it provides, dozens of alumni have held or currently hold positions in that particular field. However, one alumnus in the sacred music industry warrants specific mention here. Dan Galbraith was the keyboardist for the King's Brass for the 1992-1993 season and is currently lead editor and orchestrator for PraiseCharts.com. PraiseCharts.com made Christian worship music available digitally and is an invaluable resource for church music staff. Since 2001, Galbraith has edited or arranged over one thousand praise charts for the organization.<sup>94</sup>

Unlike members during the early years of the King's Brass, more and more alumni have chosen to remain in the music field upon their departure from the ensemble via opportunities in performance or education. For many career performers, the King's Brass was a first job providing them with valuable professional experience while still in school. Upon graduating, the King's Brass would become a crucial part of their freelance schedule providing long stretches of work when other organizations were on hiatus. When not on tour, members and alumni often perform with local ensembles or small regional orchestras in and around their hometowns. Many of those alumni have worked their way up to much bigger opportunities, such as full-time positions with the bands of the United States Military. At the time of this writing (early 2021), The President's Own Marine Band is the *only* premier service band in Washington, D.C. that does not currently employ an alumnus of the King's Brass. Other alumni have carved out careers as freelance musicians, amassing impressive performance resumes which include

---

<sup>94</sup> "Our Story." Praise Charts, accessed January 7, 2021.  
<https://www.praisecharts.com/company/our-story/>.

appearances with groups such as the Chicago Symphony Orchestra, National Symphony Orchestra, Baltimore Symphony Orchestra, Cincinnati Symphony Orchestra, Atlanta Symphony Orchestra, North Carolina Symphony, Phoenix Symphony, New Mexico Symphony Orchestra, Richmond Symphony, Dayton Philharmonic Orchestra, Charlotte Symphony, Florida Orchestra, Tucson Symphony Orchestra, and Dallas Brass.

The impact of alumni in academia is equally impressive. In addition to dozens of adjunct and public-school positions, many alumni have gone on to hold tenure track positions at colleges and universities across the United States. They have influenced countless numbers of students through private lessons, classroom instruction, and ensemble direction. Institutions who have employed alumni of the King's Brass on a full-time basis include schools such as Jacksonville State University in Jacksonville, Alabama, George Mason University in Fairfax, Virginia, Grand Valley State University in Allendale, Michigan, Sterling College in Sterling, Kansas, Lamar University in Beaumont, Texas, the University of Northwestern in St. Paul, Minnesota, Lee University in Cleveland, Tennessee, and Texas Christian University in Fort Worth, Texas.

Though the majority of alumni have landed in some sector of the music field, one of the unique aspects of the King's Brass is that its members don't always continue with careers in music. (More information on the post-membership professions of alumni can be found in Appendix G, which is comprised of alumni survey responses.) One exceptional alumnus who pursued a field far removed from music was the late Dr. Keith Small. Small performed in the King's Brass in the 1980s when it was still a trumpet ensemble. Compelled to share his Christian faith with Muslims, Small would go on to earn a PhD from the London School of Theology and become one of the world's leading



authorities on the Qur'an, publishing multiple books on the subject. He held positions at the London School of Theology and the Oxford Center for Christian Apologetics. Small passed away in January of 2019 and is survived by his wife, whom—like many other former members—he met while on tour with the King's Brass.<sup>95</sup>

As previously mentioned, a number of musical ensembles have been influenced by the King's Brass both directly and indirectly. One group, however, is so closely related to the King's Brass that it is in a category all its own: Eurobrass. Eurobrass is a professional twelve-piece ensemble based out of Königsfeld, Germany, and is comprised of members from the United States and Germany who come together each summer to present several weeks of concerts in churches across Germany in a fashion similar to the King's Brass.<sup>96</sup> It was founded in 1978 by trombonist Julian Bandie and Greater Europe Mission with the goal of supporting Christian brass players serving in ministry.<sup>97</sup> Following the sudden passing of Bandie in 1993, the ensemble would come under the direction of euphonium soloist Angie Hunter.<sup>98</sup> Zimmerman elaborated on the close connection between these two ensembles:

My brother Bruce played with them for one summer back...in the late 80s....So I knew Julian. Then Angie [Hunter] took it over, so at the fiftieth anniversary celebration we had the King's Brass with Angie Hunter do some things together...And I tell you, I have no idea how many King's Brass guys went with Eurobrass after they...weren't with King's brass anymore...In fact often times, Eurobrass would call me and say, "Who are recent players who are no longer playing?" Or you know, "If you...auditioned ten trombone players and you only took one, who are the other nine?"<sup>99</sup>

---

<sup>95</sup> Julia Cameron, "Obituary: Dr Keith Small." *The Church Times*, January 11, 2019. <https://www.churchtimes.co.uk/articles/2019/11-january/gazette/obituaries/obituary-dr-keith-small>.

<sup>96</sup> "About." Eurobrass, accessed March 25, 2021. <https://eurobrass.de/en/about-us/>.

<sup>97</sup> Ibid.

<sup>98</sup> Ibid.

<sup>99</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

In 2018, Eurobrass came under the co-leadership of former tubist for the King's Brass member Ben Roundtree (mentioned previously for his arrangements), further strengthening the bond between the groups.

When examining musical ensembles that have alumni of the King's Brass in leadership roles, two come to the forefront: David Miller's Barclay Brass and Steven Lynerd with the Stephen Lynerd Group. Miller toured with the King's Brass from 1997-2000 and is currently employed as a trombonist with the United States Navy Band in Washington, D.C. Miller co-founded Barclay Brass in 2015 with the goal of performing a wide variety of classical music arranged for brass using a roster containing some of the highest profile musicians in the Mid-Atlantic region.<sup>100</sup> In its relatively short history, the ensemble has enjoyed a meteoric rise and has performed in a number of settings, including ceremonies for United States Presidents, the Pope, and concerts at the Smithsonian.<sup>101</sup>

Lynerd was a long-standing member of the King's Brass, holding the position of percussionist in two different tenures from 1997-2003 and 2008-2010. A proficient and energetic improviser, Lynerd started his own ensemble following his second stint with the King's Brass. This ensemble takes the form of a jazz quartet featuring piano, bass, drums, and Lynerd performing on vibraphone with occasional collaborations with vocalists. Stephen shared his thoughts on the impact his time with the King's Brass had on his musicianship:

I learned a great deal about ensemble playing particularly from a drummer's perspective. It's a massive job to keep time for seven brass players who are

---

<sup>100</sup> "About." The Barclay Brass, accessed January 7, 2021.  
<https://www.thebarclaybrass.com/about>.

<sup>101</sup> Ibid.

moving around, playing in different directions, sometimes one hundred feet apart from each other, and aren't always counting.<sup>102</sup>

Lynerd went on to elaborate on the impact that the King's Brass had on the direction the Stephen Lynerd Group would take, especially with regard to programing and concert venues:

I started it because I realized that, similar to KB's niche, there wasn't a vibist anywhere taking old and new hymns and presenting them in a jazz realm. There are plenty of sacred jazz artists (Brentwood Jazz Orchestra, for example) but no one in that specific field. The group is Matt Peterson on Piano, Tim Seisser on Bass, and Reuben Garza on drums. Vocalists have included Chris Wiper, Lois Shaw, Andrew Scriven, and Steve Green. Only Matt, Reuben, and myself are believers. Our concert program follows a similar pattern to some KB concert elements, but there's no choreography, kid's program, or walk-in down the aisle. I do share the gospel in a similar way, at a similar time, and there is some congregational singing if appropriate for the venue. We largely do church concerts, but we don't do singing in jazz clubs, nor do I do an altar call...I do the large bulk of the arranging, and I've taken many of my brother's existing arrangements and have adapted them for the group. Matt also did a new arrangement for us, and, like King's Brass, if the guys arrange, I'm happy to play it. The goal is to bring the Gospel of Jesus Christ to as many people as will listen through our music. Churches like us because it's a good outreach. Again, similar to King's Brass, there might be people in the community who wouldn't come to church, but they like jazz, so it's an "in."<sup>103</sup>

Lynerd expressed his gratitude for the example set by Zimmerman and the positive work environment he was able to cultivate in the King's Brass. He summarized by explaining how his time in the ensemble under Zimmerman's mentorship prepared him to be the frontman of his own group:

When it's all said and done, I have never in my life worked for a more generous, sacrificial boss than Tim Zimmerman. The times I saw him go without something so the group could have it, the times I knew he was paying us with borrowed money, the times he treated us to an event or meal on an off-day and no one knew the cost...I could write a paper on it. But the bottom line is this: I knew I wanted to be a kind bandleader. Having toured with another well-known brass group, making three times the money, playing killer arrangements, I quit and walked

---

<sup>102</sup> Stephen Lynerd, in discussion with the author, January 17, 2020.

<sup>103</sup> Ibid.

away. The music making and money could never top the camaraderie and spiritual growth obtained in King's Brass. I also learned a lot about booking. I also never realized the mountain of work that is until I started doing it. That also helped me understand why Tim took certain things more seriously than I thought he should as a leader. When I'm in the booking season of Stephen Lynerd Group, I'm sending fifty emails a day. I think Tim sends one hundred or so a day. From that hundred, he might hear back from three and usually they're all a "no." Booking is tiresome work, which is why, when you finally land a concert, especially a first-time experience, you're on edge. There have been times I've had to check myself as a leader and realize that I'm on edge or short with the guys, and it's only because I'm feeling the pressure of performance. Touring and recording extensively as a side man helped me tour and record extensively as a leader. It helped me learn to read my guys: when they need a break, but also when they "think" they need a break. But I know that if I push them a little more, they'll play with that hidden passion or intensity that only comes out when you're fighting to stay in the game. That's something that comes from being pushed and not really knowing until years down the road that that's what my bandleader was doing for me. Those recordings of *For Unto Us* and others on the original Christmas album are great examples of that.<sup>104</sup>

Like the King's Brass, the Stephen Lynerd Group has toured coast to coast and frequently appears in the same venues.

In addition to these professional ensembles, there are many amateur and collegiate groups under the leadership of alumni of the King's Brass, particularly in the church.

Several alumni have worked with the orchestra at Stonebriar Community Church in Frisco, Texas. Currently, two alumni, trumpeter Jason Webb and trombonist Michael Wharton, are employed by this ministry.<sup>105</sup> Bryan and Lisa Nelson have also cultivated a large music ministry at Pleasant Valley Baptist Church in Liberty, Missouri. Numerous collegiate ensembles are directed by alumni of the King's Brass as well, two of the most visible being by former tubists. The Winthrop University Tuba Euphonium Choir in Rock Hill, South Carolina is directed by Dr. Douglas Black and has performed at the

---

<sup>104</sup> Stephen Lynerd, in discussion with the author, January 17, 2020.

<sup>105</sup> "Meet Our Team." Stonebriar Community Church, accessed December 3, 2020. <https://www.stonebriar.org/meetourteam/>.

International Tuba Euphonium Conference (ITEC), the South Carolina Music Educators Association (SCMEA) Conference, and the Southeast Regional Tuba Euphonium Conference (SERTEC).<sup>106</sup> The George Mason University Tuba-Eup Ensemble in Fairfax, Virginia is directed by Dr. David Porter and has also been very active within the International Tuba Euphonium Association (ITEA). They have performed at the organization's Mid-Atlantic and Northeast Regional Tuba Euphonium Conferences (MARTEC and NERTEC), international conferences in Knoxville, Tennessee and Iowa City, Iowa, the International Euphonium Tuba (IET) Festival, and the United States Army Band's Tuba-Euphonium Workshop (TEW).<sup>107</sup>

In addition to those that were directly influenced by way of a former member in leadership, a number of other ensembles have been indirectly influenced by Zimmerman and the King's Brass. These groups do not employ any alumni of the King's Brass, but rather have come under some form of mentorship by Zimmerman. Exalt Brass, for example, is a brass quartet founded by Zimmerman's former student Dr. Joshua Ganger. Early in its existence, Exalt Brass shared many similarities in programming with the King's Brass and the two even went as far as sharing part of a tour during the summer of 2014. The ensemble has since gone on to perform in such prestigious outlets as the D.C. Jazz Festival and the Kennedy Center.<sup>108</sup>

Another ensemble that falls in this category is Grace Brass, a student brass ensemble of Grace College, which was under the direction of Zimmerman during his time

---

<sup>106</sup> Douglas Black, in discussion with the author, January 6, 2021.

<sup>107</sup> David Porter, in discussion with the author, January 6, 2021.

<sup>108</sup> "Bio." Joshua Ganger's website, accessed January 7, 2021.

<https://www.joshuaganger.com/bio.html>.

as department chair. This ensemble had flexible instrumentation to accommodate enrollment but programmed very similar material to the King's Brass. Zimmerman reflected on the connection with Grace Brass and how that ensemble came to be:

Now they had had a brass tradition at Grace College. And it was one of the reasons why they hired me. Because they had had a guy named Jerry Franks—trumpet player from Pittsburgh—who had a group called Dimensions in Brass... He went from [Grace College] to Marion College and took the name with him<sup>109</sup> On occasion, the direction of influence between the King's Brass and Grace Brass

would reverse as several Grace College students would go on to perform with the King's Brass. Zimmerman explained:

But you know, Lisa was there, and Bryan, and...some of the players that have played with the King's Brass were from Grace College. I mean, Alex Theo...they were...Grace College students. So that...was the group I had when I was there. Grace Brass...I think, we did one album. It was called *Hallelujah* because it had the Hallelujah Chorus on [it]...well, maybe we did two. I think we did two, but I mean that, that group obviously was started because I was there.<sup>110</sup>

Another indirectly influenced ensemble is Denver and the Mile High Orchestra. The connection is a small one, but nonetheless noteworthy, as the influence of the King's Brass set things in motion for a young trumpet player. While Zimmerman was teaching at Grace College, he received an invitation from nearby Plymouth High School to give a presentation at their upcoming job fair:

Plymouth High school called me up and said, "Hey we're doing a career day. We're shutting all classes down and doing a career day. Careers to get the students who are in Plymouth, Indiana, [to] give them kind of a wide spectrum. So, we want somebody who's had a career in music to come over and talk to the students. You'll say the same thing three times, and we're going to have you in the band room, and kids [will] come in there and talk and you [will] tell them what you do and how you have a career in music and they can ask questions." Ok so now, I don't know if you've ever gone to some of those, but sometimes the students are half- bored, you know?...in the one class, there was this kid in the back. He was like in tenth grade, asked question after question. He just peppered

---

<sup>109</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>110</sup> Ibid.

me with questions, and I go like, “Wow, somebody’s interested.” But I remember driving away from that from that day, and I thought, “I had a million things to do at Grace College...what all I could have gotten done with that.” Well, the kid in the back was Denver and the Mile High [Orchestra]. Denver Bierman is his name.<sup>111</sup>

Bierman would later attend Belmont College in Nashville, Tennessee, where he honed his big band writing skills and started his own group. The programming of the Mile High Orchestra has a striking resemblance to that of the King’s Brass, and they perform original arrangements that span from pop music favorites to classic hymns.<sup>112</sup> Zimmerman would find out years later about the impact of his day at the Plymouth High School job fair:

...he told me later, he says, “I went from your lecture, and I said I’m going to start my own group. If he can do it, I can do it.”...So I still get together with him when I go to Nashville. We get together for lunch, and he calls me up, you know, and we swap notes. [We] try to help each other out.<sup>113</sup>

Many of the most successful brass chamber ensembles cite a shared vision or mission as the key to the group’s success and longevity. For some, it is growing the repertoire for the ensemble or grooming future audiences through educational outreach. For others, it is making sure their audiences have fun or becoming one of the best chamber ensembles in the world. It is no different for the King’s Brass, whose primary objective is to share their Christian faith through music. This provides the basis for the group’s unique point of differentiation from other elite brass chamber ensembles. Because their target audience shares that same commitment to the Christian faith and furthering it, they are able to participate in that objective. The manner in which this is

---

<sup>111</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>112</sup> “About.” Denver and the Mile High Orchestra, updated October 21, 2014. <https://www.denvermho.com/about>.

<sup>113</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

manifested could perhaps best be summarized by a single word: relationships.

Relationships formed between and amongst the ensemble and its audiences, Extra Brass musicians, and alumni all play a part. These connections have contributed to an unbreakable bond between the King's Brass and their fan base. Zimmerman spoke to the strength of this bond with a story about an anonymous benefactor who has been supporting the ensemble for many years:

Since that time, this man has been behind the scenes. Sometimes when I'm surprised with [the way] something is working out, I'm going, "That was really strange." And he's behind the scenes. Like...we were going to play down in the Keys...And we'd never played in the Keys, and I knew...he had a house somewhere in the Keys. So, this church calls me up and says, "Hey, we want you to come down here and play." And I go, "They'll never bring us down. These churches are small down in the Keys"...they called me fifteen minutes later and said, "Book the concert." I go, "Wow, wow. How did that happen?" So, I said, "Oh, by the way, do you know this man?" "Oh yeah we know him. He goes to our church. He's the one that funded your concert." You see what I mean?...You know...they believe in what we're doing, and they have stepped up when we have needed help.<sup>114</sup>

This example of such generous support for the group is not an isolated event. Humbled when they occur, Zimmerman explained that large gifts from local musicians that play Extra Brass during concerts are not uncommon. One particularly noteworthy example of this occurred in the 1990s while Zimmerman was touring in his own RV (which allowed his family to travel with him during the summers). The motor in the RV failed, and one of the Extra Brass players from the concert that night covered the entire cost of installing a new motor. The connection between those who share both Christian faith and the love of brass playing is a unique one and has been demonstrated in other ways, too. Zimmerman recalled an anecdote at a church in North Carolina:

---

<sup>114</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.



I'm trying to remember where we were. I want to say [it was] down in North Carolina somewhere, and we played with a brass group. And we came back...the year afterwards, and they had a regular brass group in the church. It started with the King's Brass. They decided, "Hey, this is really fun. Let's have a regular brass group that plays on a regular basis in the church." And we came back the next year, and the one trombone player had passed away. And the one trumpet player came up to me, and he says, "You know, I have to tell you something about this trombone player." He goes, "That was a big deal for him to play with you guys. He said on his death bed it was the highlight of his life!"<sup>115</sup>

This bond is also shared between the members and alumni of the group and is only strengthened by the unique challenges that long tours sometimes present. Many alumni remain close friends long after they've toured, continuing to make music together and often traveling at great personal expense to show support at a former colleague's recital or to perform in their wedding. Since members share a similar worldview, they often turn to one another for counsel during difficult times such as the death of a friend or family member.

Zimmerman reflected on his observation of this bond: percussionist Brandon Woods, who had toured with the group from 2004-2008, was scheduled to cover for percussionist John Carey, who would miss the 2013 Christmas tour due to the birth of his first child. But in November of that year, Woods was tragically killed in a car accident. Alumni carpooled from across the country to attend his funeral. Every year since then, Zimmerman meets with Woods' father in San Francisco to have a seafood dinner in honor of his son's memory.

We did that every year with Brandon [and] his dad on the wharf in San Francisco...And so [when] we're going to be back there again...we just get together. We stand on the wharf. We eat crabs on the wharf just like we used to do with Brandon.<sup>116</sup>

---

<sup>115</sup> Tim Zimmerman, in discussion with the author, December 18, 2020.

<sup>116</sup> Tim Zimmerman, in discussion with the author, June 8, 2020.

After more than forty years, Zimmerman and the King's Brass show no signs of slowing down. Despite postponing an entire season of concerts due to the Covid-19 pandemic, the ensemble has had no shortage of requests and is booked for dates three years out. A reflective Zimmerman has taken full advantage of downtime afforded by the pandemic to write new arrangements for his group. Members and alumni have also continued writing, ensuring an ample supply of notated music for the Christian brass community for years to come. The ensemble continues to book studio dates each summer season, stockpiling a library of recordings waiting to be assembled into their next album. Tim Zimmerman and the King's Brass will continue to provide audiences around the world with the best in sacred brass for the foreseeable future.

## REFERENCES

- “About.” Denver & the Mile High Orchestra, updated October 21, 2014.  
<https://www.denvermho.com/about/>.
- “About.” The Barclay Brass, accessed January 7, 2021.  
<https://www.thebarclaybrass.com/about>.
- “About Us.” Eurobrass, accessed January 7, 2021. [https:// eurobrass.de/en/about-us/](https://eurobrass.de/en/about-us/).
- “Bio.” Joshua Ganger, accessed January 7, 2021.  
<https://www.joshuaganger.com/bio.html>.
- “Boston Brass.” Discogs, accessed January 7, 2021.  
<https://www.discogs.com/ja/artist/3851572-Boston-Brass>.
- Cameron, Julia. “Obituary: Dr Keith Small.” *The Church Times*, January 11, 2019.  
<https://www.churchtimes.co.uk/articles/2019/11-january/gazette/obituaries/obituary-dr-keith-small>.
- “Company Profile.” Zondervan, April 11, 2019. <http://www.zondervan.com/about-us/company-profile/>.
- “Dallas Brass.” Discogs, accessed January 7, 2021.  
<https://www.discogs.com/artist/2044947-Dallas-Brass>.
- Dickson, Matthew E. “The Empire Brass Quintet: Its History and Influence on Brass Quintet Literature and Performance.” (DMA Dissertation, University of Houston, 2012).
- Edward Kleinhammer, and Douglas Yeo. *Mastering the Trombone* (Hayward, WI: EMKO Publications, 2000).
- Gary Mortenson and Peter Wood, comps., *International Trumpet Guild Journal Index October 1976-March 2021*. <https://www.trumpetguild.org/journal>.
- Hadley, Frank-John. “Tunes for Holiday Revelry.” *Downbeat Magazine*, 85, no. 12, (December 2018): 82

“Kings Brass.” Roundtree Music, accessed January 8, 2021.  
<https://roundtreemusic.com/tag/kings-brass/>.

“Meet Our Team.” Stonebriar Community Church, accessed December 3, 2020.  
<https://www.stonebriar.org/meetourteam/>.

“Mission Tours.” Tim Zimmerman & the King's Brass, accessed January 7, 2021.  
<http://www.kingsbrass.org/>.

“Our Story.” Praise Charts, accessed January 7, 2021.  
<https://www.praisecharts.com/company/our-story/>.

“Philip Norris.” University of Northwestern-St. Paul, accessed January 7, 2021.  
<https://unwsp.edu/bio/philip-norris>.

Sherman, Francine Kay. “The American Brass Quintet: Values and Achievements.”  
DMA Dissertation, University of Oklahoma, 1992.

## APPENDIX A

### GOALS OF THE KING'S BRASS

The primary goal of the King's Brass according to Zimmerman is to "spread the gospel and encourage believers." However, during the late 1980s, the following goals were defined by the members of the ensemble. These goals and how to fulfill them are discussed at the beginning of each season.

1. **GOSPEL** - Present the good news of life through Jesus Christ at every concert.
2. **WORSHIP** - Lead people in worship. By the time we are done, people should have their hearts turned towards Jesus Christ.
3. **EXCELLENCE** - Musical excellence should be present at all times. We should not be embarrassed when any other musicians walk in to our concerts. Our music must always communicate to our audience, but never at the expense of quality programming and music.
4. **BRASS** - Encourage brass playing and players in the church. Show them that brass can be used as a valuable vehicle for leading congregations in worship.
5. **GROWTH** - Each player should be a better musician, person and Christian as a result of being a member of the King's Brass.
6. **ENJOY** - If we don't enjoy our tours, let's stop. Life is too short to not enjoy it all. Let's have fun!

## APPENDIX B

### SAMPLE PROGRAMS OF THE KING'S BRASS

The following two programs demonstrate the programming formula that Zimmerman developed for the King's Brass. The first program was intended for the summer 2020 and winter 2021 tours, and is representative of the summer/winter programming used by the ensemble for over a decade. The second is the 2019 Christmas program and is included to demonstrate how Zimmerman adapts his formula for different content.

# PROGRAM FOR THE KING'S BRASS 2020-2021 TOUR

Selections will be taken from the following

## Part One

1. Festive Trumpet Tune – David German / Arr. Grustans, Trout & Zimmerman
2. Victory in Jesus – Eugene M. Bartlett, Sr. / Arr. Lisa Varner Nelson
3. Come, Thou Fount of Every Blessing – John Wyeth / Arr. Dan Marvin
4. Come, Thou Almighty King – Felice de Giardini / Arr. Lisa Varner Nelson
5. Abide with Me – William H. Monk / Arr. Dan Marvin
6. America from West Side Story – Leonard Bernstein / Arr. Ardis Faber
7. Intermezzo: Adagio from Piano Concerto No. 3 – Sergei Rachmaninoff / Piano Solo
8. Christ the Lord Is Risen Today / Joyful, Joyful, We Adore Thee –  
Traditional-Beethoven / Arr. Sunghwan Kim / Piano Solo
9. Zacchaeus – Kid's Story – Traditional / Arr. Tim Zimmerman
10. Yankee Doodle – Morton Gould / Arr. Ardis Faber
11. St. Louis Blues March - W. C. Handy / Arr. Jerry Gray / Ardis Faber
12. America, the Beautiful – Samuel Ward / Arr. Dan Marvin
13. Crown Him with Many Crowns – George Elvey / Arr. David Gravesen
14. I Love to Tell the Story – William G. Fischer / Arr. Bruce Stevenson
15. Thine Is the Glory from Judas Maccabaeus –  
George F. Handel / Arr. Dan Marvin & Tim Zimmerman

## Part Two

1. Great Is Thy Faithfulness – William M. Runyan / Arr. Sunghwan Kim / Piano Solo
2. Toccata from the Fifth Symphony – C. M. Widor / Organ Solo
3. All the Way My Savior Leads Me / Amazing Grace – Robert Lowry-Traditional /  
Arr. Sunghwan Kim / Piano Solo
4. Down by the Riverside – Spiritual / Arr. David Gravesen
5. Group Parable – The VW Beetle / John Duckworth
6. In Christ Alone – Stuart Townend & Keith Getty / Arr. Lisa Varner Nelson
7. I Love You, Lord – Laurie Klein / Arr. David Gravesen
8. God of Our Fathers – George Warren / Arr. Tim Zimmerman
9. Great Is the Lord – Michael W. Smith & Deborah D. Smith / Arr. Bryan Nelson

## LIGHT & SOUND - KING'S BRASS 2019 CHRISTMAS TOUR

Please Note: These are simplified lighting instructions for concerts with theater lighting capabilities. Creativity on the part of the light operator is encouraged. If further instruction is needed, please contact The King's Brass at 260-625-5324 or [tzimmerman1@cs.com](mailto:tzimmerman1@cs.com). For "General Wash" pieces, please include some warm colored gels to enhance skin tones of the ensemble. Please have lighting operator come to the group sound check at the same time as the soundman.

### FIRST HALF (55 min.)

- 1. Fanfare & Flourishes** – House lights dimmed to 50%. Keyboard and percussion begin as three trumpet players enter stage center while three trombones and one tuba player play from the rear of the auditorium. Gradually bring up stage lights as brass players enter. Once piece has reached its final chord, Stage lights 100% – General wash. **In the middle of the fanfare, Tim speaks briefly (Isaiah 7:14)** – center stage at microphone as keyboards & percussion play and all group members arrive on stage. House lights dimmed completely. Group will stand from left to right in the center 25 feet of the platform.
- 2. Good Christian Men Rejoice** - Stage lights – General wash. (Tim speaks – center stage at microphone)
- 3. Good King Wenceslas** – Stage Lights - General Wash.
- 4. What Child Is This?** - Soft piece. Stage lights dimmed. Blue gels recommended. Group will come down off the platform, and play between the platform and the front row of seats. If no lights are available down front, bring house lights up to 50 percent. (Tim speaks - center stage at microphone)
- 5. And The Glory** - Stage Lights - General Wash. Group exits stage left at end of piece.
- 6. Prelude in Classic Style** - (Organ) Solo – Solo spot on organ or **Sing We Now of Christmas** - (Piano) Solo – Solo spot on piano. (Tim speaks – center stage at microphone/introduce group – Matt speaks - introduce next three pieces)
- 7. Farandol – The March of the Kings** – Stage Lights - General Wash.
- 8. God Rest Ye Merry Gentlemen** - Stage Lights - Red, White and Green gels with General Wash.
- 9. Christmas Time Is Here** - Soft piece. Stage lights dimmed. Blue gels recommended (Dan speaks - center stage at microphone)
- 10. Hark! The Herald Angels Sing (with congregation)** – Raise house lights so audience can see the printed words on the hand out song sheets. If projected words are used, please leave house lights at 50% as audience stands and sings with The King's Brass. **Please note: in the middle of this piece, Tim will step up the microphone and invite the congregation to join the brass.**
- 11. Away In A Manger** – Flugelhorn & Piano (Organ). Stage lights dimmed. Blue gels recommended. (Tim speaks - center stage at microphone)
- 12. Angels We Have Heard On High** – Half of the group will play in the back of the auditorium or balcony, if available. Bring house lights to 50% as piece begins. Bring stage lights to 100% - General Wash as piece begins. When extra community brass players are present, please make sure there is sufficient light in the back of the auditorium



or balcony, so that the musicians can see their music. Group exits stage left at end of piece.

**Offertory** – Piano or Organ Solo. Solo spot on Organ or Piano. When no offertory is received, this solo will be played after intermission as the first piece in the second half of the program.

## **SECOND HALF (30 min.)**

**1. Go Tell It On The Mountain** – Ensemble will process down center aisle from the back of the auditorium. Use two follow spots if available, or bring house lighting to 50% once group starts down the aisle. Once group arrives on stage, lower house lights and bring up stage light up to full General wash. (Greg speaks - center stage at microphone – Luke 2:8–14 Angel scripture)

**2. Joy To The World (with congregation)** – General Wash - Bring up house lights halfway through the piece as audience is invited to sing, so that the audience can see the printed words on the hand out song sheets. If projected words are used, please bring house lights to 50% as audience stands and sings with The King's Brass. **Please note:** *in the middle of this piece, Tim will step up the microphone and invite the congregation to join the brass.* (Matt speaks - center stage at microphone – Luke 2:15–20 Shepherd scripture)

**3. Carol Of The Bells** – Soft piece. Stage lights dimmed. Blue gels recommended. Group will play on the left and right side of the auditorium floor as well as up on stage. House lights at 50%. Halfway through the piece (key change break) bring stage lights to full General Wash. (Dan speaks - center stage at microphone – Matthew 2: 1-11 Wise Men scripture)

**4. Little Drummer Boy** - Soft piece. Stage lights dimmed. Blue gels recommended. Solo spot on the snare player in the middle of the stage. Add lights as group members enter. Low brass will come down the aisles from the rear of the auditorium in the middle of the piece. General Wash by end of the piece (Tim speaks for 5 min. and presents the “good news” of the gospel (John 1:1-14 & Hark! the Herald Angels Sing last stanza– Charles Wesley ) - center stage at microphone. House & stage lights remain dimmed.)

**5. Silent Night (with congregation)** – Piano & Flugel - Soft piece. Stage lights dimmed. Blue gels recommended. Halfway through the piece the rest of the brass group will join the flugelhorn solo on stage. Bring up house lights halfway through the piece as audience is invited to sing, so that the audience can see the printed words on the hand out song sheets. If projected words are used, please bring house lights to 50% as audience stands and sings with The King's Brass. **Please note:** in the middle of this piece, Tim will step up the microphone and invite the congregation to join the brass.

**6. O Come All Ye Faithful** - General Wash. House lights dimmed. In the middle of the piece, Tim speaks briefly. Group exits stage left at end of piece.

**Encores** (if needed – these can be played in any order – Tim Zimmerman will introduce all pieces from center stage at microphone)

**1. Sleight Ride** – General Wash

**2. Bugler's Holiday** – Red, White & Blue gels with General Wash.

**3. In The Mood** – Red, White & Blue gels with General Wash

## APPENDIX C

### TABLE OF ARRANGMENTS PUBLISHED BY THE KING’S BRASS

The following table displays a complete list of works arranged for and self-published by Tim Zimmerman and the King’s Brass. This table is organized by the prescribed instrumentation of the arrangement, and if available, a brief description of the arrangement as found on the King’s Brass website.

Table C.1 Table of Arrangements Published by The King's Brass.

<b>Table of Arrangements Published by the King's Brass</b>				
<b>Brass Choir</b>				
<b>Title</b>	<b>Composer</b>	<b>Arranger</b>	<b>Description</b>	<b>Catalogue Number</b>
'Tis So Sweet	William Kirkpatrick	Dan Marvin	3 trumpets (optional pic.), 3 trombones, tuba and piano.	KB40013
A Mighty Fortress Congregational	Martin Luther	Tim Zimmerman	CONGREGATIONAL. 3 Trumpets, 3 trombones, tuba, organ, timpani.	KB40016
A Mighty Fortress Fanfare Prelude	Martin Luther	Eric Alexander	3 trumpets, 3 trombones, tuba and organ.	KB04014
Abide with Me	William H. Monk	Dan Marvin	3 trumpets, 3 trombones (alt. F Horn for Tbn. 1), tuba and organ.	KB04101
All Creatures of Our God and King	Ralph Vaugh-Williams	Lisa Nelson	3 trumpets, 3 trombones, tuba, piano (keyboard) and drum set.	KB40026

All Hail the Power	Oliver Holden	Dan Marvin	Solo trumpet (w/ pic) ,2 ensemble trumpets, 3 trombones (alt. F Horn for Tbn 1), tuba, and organ.	KB07001
All Hail the Power II	Oliver Holden	Dan Marvin	Solo trumpet, 2 ensemble trumpets, 3 trombones (alt. F Horn for Tbn1), tuba and organ.	KB70024
All Hail the Power III	Oliver Holden	Tim Zimmerman	CONGREGATIONAL. 3 trumpets, 3 trombones (alt F Horn for Tbn 1 and Tpt 3), tuba, organ and percussion.	KB40024
Amazing Grace	Traditional	Dan Marvin	Optional CONGREGATIONAL. Solo Trumpet, 2 ensemble trumpets, 3 trombones (alt F Horn for Tbn 1), tuba, piano.	KB70015
America the Beautiful	Samuel Ward	Dan Marvin	3 trumpets (flugelhorn on 3 <sup>rd</sup> ), 3 trombones, (alt F Horn for Tpt 3 and Tbn 1), tuba and piano.	KB04102

And Can it Be	Thomas Campbell	Dan Marvin	Piccolo Trumpet, 2 <sup>nd</sup> trumpet in C, 3 <sup>rd</sup> Trumpet in Bb, 3 trombones (F Horn sub for Tbn 1), tuba and piano/organ.	KB04103
And Can it Be II	Thomas Campbell	Tim Zimmerman	ANTIPHONAL. 3 trumpets, 3 trombones, tuba, organ and timpani.	KB40017
Angels We Have Heard on High	Traditional French	Tim Zimmerman	ANTIPHONAL. 3 trumpets, 3 trombones (alt F Horn for Tbn 1), tuba, organ and percussion.	KB40015
Away in a Manger	James Murray	Tim Zimmerman	Solo trumpet (flugelhorn), 2 ensemble trumpets, 3 trombones (alt F Horn for Tbn 1), tuba and piano.	KB07002
Blessed Assurance	Pheobe Knapp	Dan Marvin	Solo trumpet, 2 ensemble trumpets, 3 trombones, tuba and piano.	KB07003
Blessed Be the Name	Traditional	Dan Marvin	Solo trumpet, 2 ensemble trumpets, 3 trombones, tuba and piano.	KB70025

Calvary Covers it All	Ethel Robinson Taylor	Dan Marvin	Solo trumpet, 2 ensemble trumpets, 3 trombones, tuba and piano.	KB07004
Christ the Lord is Risen Today	Traditional	Tim Zimmerman	ANTIPHONAL. 3 trumpets, 3 trombones, tuba, organ and percussion.	KB40028
Come Thou Fount	John Wyeth	Dan Marvin	3 trumpets, 3 trombones, tuba and organ.	KB04008
Crown Him With Many Crowns	George Elvey	Dan Marvin	Solo trumpet (piccolo), 2 trumpets, 3 trombones, tuba, organ.	KB07005
Crown Him II	George Elvey	David Gravesen	CONGREGATIONAL. 3 trumpets (1 <sup>st</sup> trumpet is pic), Horn (alt alto trombone for horn), 2 trombones (2 <sup>nd</sup> is bass), tuba, organ and percussion.	KB40033
Dixie, Dixie Hallelujah	Traditional	Eric Alexander	3 trumpets, 3 trombones, tuba, piano and percussion.	KB40018
God of Our Fathers	George Warren	Tim Zimmerman	Antiphonal. 3 trumpets, 3 trombones (alt F horn for Tbn 1), tuba, organ, percussion.	KB40019

Holy, Holy, Holy	John Dykes	Dan Marvin	Solo trumpet, 2 ensemble trumpets, 3 trombones, tuba, organ.	KB70012
I Know Whom I Have Believed	James McGranahan	Dan Marvin	3 trumpets, 3 trombones (alt F Horn for Tbn 1), tuba, piano/organ.	KB04104
Joshua	Traditional	Dan Marvin/Steve Bulla	Solo trumpet, 2 ensemble trumpets, 3 trombones, tuba, piano, bass, and drums.	KB70020
Joy to the World	George Frideric Handel	Dan Marvin	Solo trumpet (piccolo), 2 ensemble trumpets, 3 trombones, tuba, organ.	KB70013
Joy to The World II	George Frideric Handel	Tim Zimmerman	CONGREGATIONAL. 3 trumpets, 3 trombones, tuba, organ and percussion.	KB40030
Joyful, Joyful	Ludwig von Beethoven	Tim Zimmerman	ANTIPHONAL. 3 trumpets, 3 trombones, tuba, organ, and percussion.	KB40011

King's Brass Vol. 1	Various	Zimmerman/Marvin	3 trumpets, 2 trombones (alt F horn for Tbn 1), baritone (trombone 3), tuba, piano. Contains: Fanfare-Call to Worship, Great is Thy Faithfulness, It Is Well, Take My Life and Let it Be, When the Roll is Called up Yonder, and Yes, He Did!	KB04107
Leaning on the Everlasting Arms	Anthony Showalter	Dan Marvin	Solo trumpet, 2 ensemble trumpets, 3 trombones, tuba, piano.	KB04001
Lift High the Cross	Sydney Nicholson	Phil Norris	CONGREGATIONAL. 3 trumpets, Opt. Horn, 3 trombones, tuba, organ and percussion.	KB40027
Marvelous Grace	Daniel Towner	Dan Marvin	Solo trumpet, 3 trombones, tuba, and piano.	KB07008
Now Thank We All Our God	Johann Sebastian Bach	Benjamin Roundtree	3 trumpets, 3 trombones, tuba, organ, timpani.	BR-704
O Come All Ye Faithful	John Wades	Dan Marvin	3 trumpets, 3 trombones (alt F horn for tbn 1), tuba, organ.	KB04011



O Worship the King	William Croft	Dan Marvin	3 trumpets (Piccolo in A, D trumpet, Flugelhorn), 3 trombones, tuba, and organ.	KB04009
Pass It On	Kurt Kaiser	Dan Marvin	Solo trumpet, 2 ensemble trumpets, 3 trombones, tuba, and piano.	KB07009
Poor Wayfaring Stranger	Spiritual	Dan Marvin		KB40022
Praise to The Lord		Dan Marvin	3 trumpets (Tpt 1 is Bb Piccolo), 3 trombones (alt F horn for Tbn 1), tuba, organ.	KB04105
Praise to the Lord II		Phil Norris	CONGEGATIONAL. 3 trumpets, Horn, 3 trombones, tuba, organ and percussion.	KB40023
Prelude "Lobe den herren" Praise to the Lord	Johann Sebastian Bach	Benjamin Rountree	3 trumpets, 3 trombones, tuba, organ.	BR-703
Rejoice, The Lord is King	Charles Wesley	David Gravesen	CONGREGATIONAL. 3 trumpets, 3 trombones (alt. F Horn for Tbn 1), tuba, organ, percussion.	KB40031
Savior Like a Sheppard Lead Us	William Bradbury	Dan Marvin	Solo trumpet, brass choir, and piano.	KB70010

Solid Rock	William Bradbury	Dan Marvin	Solo trumpet, 2 ensemble trumpets, 3 trombones, tuba, and keyboard(s).	KB70023
Sweet Hour of Prayer	William Bradbury	Dan Marvin	Solo trumpet, low brass and piano.	KB40021
Swing Low, Sweet Chariot	Spiritual	Dan Marvin	3 trumpets, 3 trombones, and tuba.	KB40010
Symphony No. 5 Finale	Felix Mendelssohn	Benjamin Roundtree	3 trumpets, 3 trombones, tuba, organ, and percussion.	BR-701
The Father Comes Running	Tim Zimmerman	Tim Zimmerman	New chorus with optional congregational. 3 trumpets, 3 trombones, tuba, piano, percussion.	KB40025
Thine be the Glory	George Frideric Handel	Marvin/Zimmerman	ANTIPHONAL. 3 trumpets, 3 trombones, tuba, organ, percussion.	KB04106
“Thine is the Glory” from Judas Maccabeus	George Frideric Handel	Benjamin Roundtree	3 trumpets, 3 trombones, tuba, organ, timpani.	BR-707
“Deus in adjutorium” from Vespers	Claudio Monteverdi	Benjamin Roundtree	3 trumpets (trumpets 1 & 2 are piccolo), 3 trombones, tuba, organ and timpani.	BR-702

Were You There	Spiritual	Dan Marvin	Solo flugelhorn, brass choir and piano.	KB70014
When I Survey	Mason/Tomlin/Reeves	Lisa Nelson	CONGREGATIONAL. 3 trumpets, 3 trombones, tuba, piano, drums.	KB40029
<b>Solo Trumpet</b>				
All Hail the Power	Oliver Holden	Dan Marvin	Trumpet and organ. Also available with brass choir accompaniment.	KB02001 KB07001 (brass accomp.)
All Hail the Power II	Oliver Holden	Dan Marvin	Trumpet and organ. Also available with brass choir accomp.	KB20025 KB70024
All Your Anxiety	Edward Henry Joy	Dan Marvin	Trumpet and piano. Also available with orchestra accompaniment.	KB02002 KB08001 (orch. accomp.)
Amazing Grace	Traditional	Dan Marvin	Trumpet and piano. Also available with brass choir or orchestra accompaniment.	KB20017 <sup>[1]</sup> <sub>SEP</sub> KB70015 (brass accomp.) KB80017 (orch. accomp.)
Away in a Manger	James Murray	Dan Marvin	Trumpet (flugelhorn) and piano. Also available with brass choir or orchestra accompaniment.	KB02003 KB07002 (brass accomp.) KB08002 (orch. accomp.)

Blessed Assurance	Phoebe Knapp	Dan Marvin	Trumpet and piano. Also available with brass choir accompaniment.	KB02004 KB07003 (brass accomp.)
Blessed Be the Name	Traditional	Dan Marvin	Trumpet and piano. Also available with brass choir or orchestra accompaniment.	KB20026 KB70025 (brass accomp.) KB80023 (orch. accomp.)
Calvary Covers It All	Ethel Robinson Taylor	Dan Marvin	Trumpet and piano. Also available with brass choir accompaniment.	KB02005 KB07004 (brass accomp.)
Crown Him With Many Crowns	George Elvey	Dan Marvin	Trumpet (pic) and organ. Also available with brass choir accompaniment.	KB02006 KB07005 (brass accomp.)
Great is Thy Faithfulness	William Runyan	Dan Marvin	Trumpet and piano. Also available with orchestra accompaniment.	KB02007 KB08003 (orch. accomp.)
Holy, Holy, Holy	John Dykes	Dan Marvin	Trumpet and organ. Also available with brass choir accompaniment.	KB20016 KB70012 (brass accomp.)
I Know Whom I Have Believed	James McGranahan	Dan Marvin	Trumpet and piano. Also available with orchestra accompaniment.	KB02008 KB08004 (orch. accomp.)

Jesus Paid It All	John T. Grape	Dan Marvin	Trumpet (flugelhorn) and piano. Also available with orchestra accompaniment.	KB20013 KB80013 (orch. accomp.)
Joshua	Spiritual	Dan Marvin	Trumpet and piano. Also available with brass accompaniment.	KB20020 KB70020
Joy to the World	George Frideric Handel	Dan Marvin	Trumpet (pic) and organ. Also available with brass accompaniment.	KB20014 KB70013
Leaning on the Everlasting Arms	Anthony Showalter	Dan Marvin	Trumpet and piano.	KB20012
Marvelous Grace	Daniel Towner	Dan Marvin	Trumpet (flugelhorn) and piano.	KB02009
O Come All Ye Faithful	John Wades	Dan Marvin	Trumpet and organ. Also available with brass choir.	KB20019 KB04011 (brass)
Pass It On	Kurt Kaiser	Dan Marvin	Trumpet and piano.	KB20010
Poor Wayfaring Stranger	Spiritual	Dan Marvin	Trumpet and piano. Also available with orchestra accompaniment.	KB20022 KB80021 (orch. accomp.)
Savior Like a Sheppard	William Bradbury	Dan Marvin	Trumpet and piano. Also available with brass or orchestra accompaniment.	KB20011 KB70010 (brass accomp.) KB80024 (orch. accomp.)

Silent Night	Franz Gruber	Dan Marvin	Trumpet (flugelhorn) and piano.	KB20027
Solid Rock	William Bradbury	Dan Marvin	Trumpet and piano. Also available with brass choir accompaniment.	KB20023 KB70023
Sweet Hour of Prayer	William Bradbury	Dan Marvin	Trumpet (flugelhorn) and piano. Also available with brass choir or orchestra accompaniment.	KB20021 KB40021 KB80021 (orch. accomp.)
Turn Your Eyes Upon Jesus	Helen Lemmel	Dan Marvin	Trumpet (flugelhorn) and piano.	KB20024
Were You There	Spiritual	Dan Marvin	Trumpet (flugelhorn) and piano. Also available with brass choir accompaniment.	KB20015 KB70014
What a Friend	Charles Converse	Dan Marvin	Trumpet (flugelhorn) and piano.	KB20018
<b>Solo Trombone</b>				
All Hail the Power II	Oliver Holden	Dan Marvin	Trombone solos are the same as the Trumpet solos by the same title, except with solo parts for trombone.	KB30023
All Your Anxiety	Edward Henry Joy	Dan Marvin		KB03009
Away in a Manger	James Murray	Dan Marvin		KB30010

Blessed Assurance	Phoebe Knapp	Dan Marvin		KB30013
Blessed Be the Name	Traditional	Dan Marvin		KB30024
Calvary Covers It All	Ethel Robinson Taylor	Dan Marvin		KB30011
I Know Whom I Have Believed	James McGranahan	Dan Marvin		KB03004
Jesus Paid It All	John T. Grape	Dan Marvin		KB03007
Joshua	Spiritual	Dan Marvin		KB30020
Leaning on the Ever Lasting Arms	Anthony Showalter	Dan Marvin		KB03006
Marvelous Grace	Daniel Towner	Dan Marvin		KB03001
Poor Wayfaring Stranger	Spiritual	Dan Marvin		KB30022
Sweet Hour of Prayer	William Bradbury	Dan Marvin		KB30021
Turn Your Eyes Upon Jesus	Helen Lemmel	Dan Marvin		KB03005
Were You There	Spiritual	Dan Marvin		KB30012
What a Friend	Charles Converse	Dan Marvin		KB03008
<b>Piano Solo</b>				
Advent Suite	Various	Dan Marvin		KB01001
Dan Marvin Piano vol. 1	Various	Dan Marvin		KB01003

Dan Marvin Piano vol. 2	Various	Dan Marvin		KB01004
Karen Green Piano Improvisations	Various	Karen Green		KB01005
More Than Piano	Various	Lisa Nelson		KB01006
My Jesus I Love Thee	Adoniram Gordon	Dan Marvin		KB01002
<b>Brass Quintets</b>				
Joyful, Joyful	Ludwig von Beethoven	Tim Zimmerman		KB90025
<b>Brass Quartets</b>				
Glorious Things of Thee Are Spoken	Franz Joseph Haydn	Benjamin Roundtree	Low brass quartet (3 trombones and tuba) with organ.	LB-451
Voluntary on "Old 100th"	Henry Purcell	Benjamin Roundtree	Low brass quartet (3 trombones and tuba) with organ.	LB-453
Thine Be the Glory	George Fredrick Handel	George Fredrick Handel		KB01106
Joyful, Joyful	Ludwig von Beethoven	Tim Zimmerman		KB01023
<b>Trumpet Choir</b>				
Abide With Me	William H. Monk	Dan Marvin		KB01011
All Hail the Power	Oliver Holden	Dan Marvin		KB09001



Amazing Grace	Traditional	Dan Marvin		KB01017
America the Beautiful	Samuel Ward	Dan Marvin		KB01021
And Can It Be	Thomas Campbell	Dan Marvin		KB01012
Blessed Assurance	Phoebe Knapp	Dan Marvin		KB01013
Crown Him with Many Crowns	George Elvey	Dan Marvin		KB09002
Great is Thy Faithfulness	William Runyan	Dan Marvin		KB01014
I Know Whom I have Believed	James McGranahan	Dan Marvin		KB01019
It Is Well	Phillip Bliss	Dan Marvin		KB01020
Leaning on the Ever Lasting Arms	Anthony Showalter	Dan Marvin		KB09004
Pass It On	Kurt Kaiser	Dan Marvin		KB09003
Solid Rock	William Bradbury	Dan Marvin		KB90023
Take My Life and Let It Be	H.A. Cesar Malan	Dan Marvin		KB01018
When the Roll Is Called Up Yonder	James Black	Dan Marvin		KB01016

## APPENDIX D

### TIM ZIMMERMAND AND THE KING'S BRASS DISCOGRAPHY

*For All The Saints.* Tim Zimmerman & Dan Marvin. 1981 (out of print)

*All Day Sunday.* Tim Zimmerman and the King's Brass. 1981 (out of print)

*A Backwards Glance.* Tim Zimmerman and the King's Brass. Zimmerman & Marvin. KB 03016, 1983, compact disc.

*Race to the End.* Tim Zimmerman and the King's Brass. KB03018 1984, compact disc.

*Steadfast.* Tim Zimmerman and the King's Brass. KB03021, 1987, compact disc.

*Joyful.* Tim Zimmerman and the King's Brass. KB03025, 1992, compact disc.

*Christmas.* Tim Zimmerman and the King's Brass. KB03027, 1994, compact disc.

*Americana.* Tim Zimmerman and the King's Brass. KB03029, 1998, compact disc.

*Christmas in Europe.* Tim Zimmerman and the King's Brass. KB03033, 2000, compact disc.

*Praise and Worship.* Tim Zimmerman and the King's Brass. KB03039, 2003, compact disc.

*Kid Songs and Stories for All Ages.* Tim Zimmerman and the King's Brass. KB03041, 2007, compact disc.

*The Best of Brass and Organ.* Tim Zimmerman and the King's Brass. Summit Records 403, 2004, compact disc.

*Classic Hymns.* Tim Zimmerman and the King's Brass. Summit Records 428, 2005, compact disc.

*American Mood.* Tim Zimmerman and the King's Brass. Summit Records 524, 2009, compact disc.

*Praise and Celebration.* Tim Zimmerman and the King's Brass. Summit Records 570, 2011, compact disc.

*The Best of Tim Zimmerman and the King's Brass Celebrating 35 Years.* Tim Zimmerman and the King's Brass. Summit Records 616, 2013, compact disc.

*Hope.* Tim Zimmerman and the King's Brass. Summit Records 663, 2015, compact disc.

*Christmas Joy.* Tim Zimmerman and the King's Brass. Summit Records 733, 2018, compact disc.

## APPENDIX E

### TIM ZIMMERMAN AND THE KING'S BRASS DISCOGRAPHY

The following list details all the members of the King's Brass sorted by instrument. This list includes members of the trumpet ensemble prior to the ensemble's restructuring in 1985. Members with an asterisk have arranged music for the ensemble.

#### **Trumpet**

Gregory Alley\*  
Ron Boger  
Mike Bossmer  
Robbie Britton  
Jon Burgess  
Bryan Crisp  
Doug Clark  
Don Duncan  
Matthew Dueppen  
Bryan Edgett  
Ardis Faber\*  
Chuck Finton  
Marr Gehman  
Jeff Giblin  
Eric Gottschling  
Greg Grimes  
Ray Harris  
Paul Herlein  
Alan Hyma  
Todd Jenkins  
Bob Johnson  
Larry Jones\*  
Jim Kapanka  
Matt Kuhns  
David Lasher  
Daniel Lewis  
Paul Miller  
Jim Mitchel  
Phil Norris\*

Brian Osborne  
Tom Raney  
Steve Reynolds  
Marvin Riske  
Miker Robertson  
Kara (Toles) Roesch  
Brian Shook\*  
Keith Small  
Tim Strong  
Aaron Wadin  
Jason Webb\*  
Brian Wooley  
Bruce Zimmerman  
Tim Zimmerman\*

#### **Euphonium**

David Folkerts

#### **Trombone**

Justin Brown  
Paul Carlson  
Chuck Casey  
Ben Chouinard  
Keith Closson  
Wade Coley  
Simeon Davis  
Robert Earhart  
Michael Finton  
Chris Gassler

David Gravesen\*  
Kate (Donnelly) Jenkins  
Julie Josephson  
Brian Kay  
Casey Klint  
Matt Laube  
Wes Lebo  
Christian Marple  
Dan Martin  
David Miller\*  
Stephen Minton  
Kirk Moss  
Paul Murray  
Steve Omelsky  
Andrew Reich  
Jim Ryke  
Tim Sanborn  
Jihye Shim  
Jeremy Smith  
Joe Steele  
Norm Waligora  
Doug Warner\*  
Tony Warner  
Michael Wharton\*  
Drew Wolgemuth

#### **Bass Trombone**

Alan Carr  
Eric Henson\*  
Dan Morris

Daniel Morrison  
Bryan Nelson\*  
Ben Osborne  
Jonah Trout

### **Tuba**

Jim Baad  
Derek Beekhuzen  
Peter Begina  
Doug Black  
Robert Brewer  
David Brown  
Paul Carlson  
Jarad Fletcher  
Jim Gray  
Luis Kimming  
David Kneller  
Jackie (Newton) Lordo  
Adrian Luyk  
Brian McManus  
Dave Martin  
David Porter  
Corey Rom  
Ben Roundtree\*

Deryk Schudy  
Joe Skillen

### **Piano/Organ**

Jim Allison  
Laura (Goepper) Allnutt  
John Beresford  
Michael Faircloth  
Dan Galbraith\*  
Leslie Garcia  
Michael Scott Giuliani  
Nancy (Gottschling)  
Herlein  
Sue (Zimmerman)  
Hoffmeyer  
Sungwhan Kim  
Michelle (Fevig) Kuhl\*  
Dan Marvin\*  
Lisa (Varner) Nelson\*  
Tim Newton  
Rachel (KyeJung) Park  
Paul Satre  
Alex Thio\*  
Alan Curtis Tripp

Roger Vanmassdam  
Eunice Zimmerman

### **Drums and Percussion**

John Carey  
Sam Carroll  
Jim Huff  
James Journey  
Jamie Kirby\*  
Stephen Lynerd\*  
Mike Nichols  
Tony McCutchen  
Paul Millette  
Ronald Morrell Jr.  
Colton Morris  
Tim Perry  
McKinley "MJ" Stinson  
Brandon Wood

### **Dramatic Readings**

Diane (Zimmerman) Dix

## APPENDIX F

### ROSTER OF MODERN INSTRUMENTATION BY SEASON

The figures below present the roster of the King's Brass for each season following the restructuring of the group between the 1984 and 1985 seasons. From 1985 through 1988, members were required to commit to only one tour a season, the summer tour. January 1990 saw the addition of a winter tour, with the Christmas tour being added in December of 2001. Since the group performs programs from memory, the roster typically does not fluctuate within a contracted season, therefore the Christmas and January tours usually employ the same roster as that of the preceding summer. However, there are occasions when a member cannot commit to these additional dates and a substitute is hired, i.e. Don Duncan, who substituted for Ray Harris during the winter tour of 1996. Dr. Doug Warner provided detailed rosters for each of the years he and his brother Tony Warner toured during the 1980s and 1990s. Dr. Alan Carr provided very useful information about the roster during the early 2000s. Figure F.1 presents the rosters from 1985 to 2011. Figure F.2 presents rosters from 2012 to 2021.

Year	Tour	Trumpet	Trumpet	Trumpet	Trombone	Trombone	Bass Trombone	Tuba	Keyboard	Percussion
1985	Summer	Tim Zimmerman	Phil Norris	David Lasher	Jim Ryke	Norm Waligora	Dave Folkerts	Tim Martin	Mike Faircloth	X
1986	Summer		Bryan Edgett		Doug Warner	Kirk Moss (Tenor)	Tim Sanborn	Brian McManus		X
1987	Summer		Don Duncan	Ardis Faber		Dave Folkerts	Mike Finton	Adrian Luyk	Jim Allison	X
1988	Summer		Chuck Finton			Chuck Casey	Ben Chouinard (Tenor)	Louis Kimming		X
1989	Summer		Dave Lasher			Dan Martin		Jim Gray		X
1990	Winter						Chuck Casey			X
	Summer					Julie Josephson	Chris Gassler (Bass)	Joe Skillen	Tim Newton	X
1991	Winter									X
	Summer		Don Duncan			Brian Kay (Tenor)		Dave Brown		X
1992	Winter									X
	Summer		John Burgess	Larry Jones			Paul Carlson (Bass)	David Kneller	Dan Galbraith	X
1993	Winter									X
	Summer					Tony Warner	Brian Kay (Bass)		Leslie Garcia	X
1994	Winter									X
	Summer		Don Duncan						Alex Thio	Jamie Kirby
1995	Winter									
	Summer		Ray Harris							
1996	Winter		Don Duncan							
	Summer		Brian Osborne	Tom Raney			Steve Minton (Bass)			Mike Nichols
1997	Winter									
	Summer				Dave Miller		Ben Osborn (Bass)	Ben Roundtree	Lisa (Varner) Nelson	Stephen Lynerd
1998	Winter									
	Summer		Brian Crisp	Aaron Waden		Kate (Donnelly) Jenkins				
1999	Winter									
	Summer			Todd Jenkins						
2000	Winter									
	Summer		Jason Webb		Michael Wharton		Bryan Nelson (Bass)	Jim Baad		
2001	Winter									
	Summer						Alan Carr (Bass)	Derek Beekhuisen		
	Christmas									
2002	Winter									
	Summer			Matt Kuhns		Matthew Laube		Jackie Newton	Michelle (Fevig) Kuhl	
	Christmas									
2003	Winter									
	Summer							Corey Rom		
	Christmas									
2004	Winter									
	Summer			Brian Shook		Joe Steele				Brandon Woods
	Christmas									
2005	Winter									
	Summer									
	Christmas									
2006	Winter									
	Summer					Dave Gravesen		Jarad Fletcher		
	Christmas									
2007	Winter									
	Summer									
	Christmas									
2008	Winter									
	Summer						Eric Henson (Bass)	Paul Carlson	Laura (Goepper) Allnutt	Stephen Lynerd
	Christmas							Deryk Schudy		
2009	Winter									
	Summer		Daniel Lewis	Greg Alley	Andrew Reich			Peter Begina	Michelle Kuhl (Fevig)	
	Christmas									
2010	Winter									
	Summer				Jeremy Smith			Dave Porter		MJ Stinson
	Christmas									
2011	Winter									
	Summer				Andrew Reich				John Beresford	James Journey
	Christmas									

Figure F.1 Roster of Modern Instrumentation by Season 1985-2011

Year	Tour	Trumpet	Trumpet	Trumpet	Trombone	Trombone	Bass Trombone	Tuba	Keyboard	Percussion
2012	Winter	Tim Zimmerman	Daniel Lewis	Greg Alley	Andrew Reich	Dave Gravesen	Eric Henson (Bass)	Dave Porter	John Beresford	James Journey
	Summer							Bob Brewer	Alan Tripp	John Carey
	Christmas							Dave Porter	Rachael Park	Tony McCutchin
2013	Winter									John Carey
	Summer					Wes Lebo		Corey Rom		Tim Perry
	Christmas					Sieve Omelskey				Tony McCutchin
2014	Winter									
	Summer							Doug Black		Tim Perry
	Christmas									Tony McCutchin
2015	Winter									
	Summer					Jihye Shim	Dan Morris (Bass)	John Leibensperger		Tim Perry
	Christmas									
2016	Winter									
	Summer				Casey Klint	Justin Brown	Daniel Morrison (Bass)		Sunghwan Kim	Ronald Morrell Jr.
	Christmas								Lisa (Varner) Nelson	
2017	Winter									
	Summer		Matthew Dueppen			Drew Wolgemuth		Dan Davis		Jim Huff
	Christmas									
2018	Winter								Lisa (Varner) Nelson	
	Summer					Robert Earhart	Jonah Trout (Bass)			Paul Millette
	Christmas									
2019	Winter								Lisa (Varner) Nelson	
	Summer				Simeon Davis				Roger Vanmaasdam	Colton Morris
	Christmas									
2020	Winter									
	Summer				Paul Murray	Christian Marple			Sunghwan Kim	
	Christmas									
2021	Winter									

Figure F.2 Roster of Modern Instrumentation by Season 2012-2021



## APPENDIX G

### ALUMNI SURVEY RESULTS

The survey below was distributed to all one hundred and forty-two members and alumni of the King's Brass during the summer of 2020 via a Google survey. The forty-nine responses are recorded below. Not all participants completed all fields. In those instances, the empty fields have been omitted.

#### **Survey Questions**

- (1) Name
- (2) Instrument
- (3) What years did you tour with The King's Brass? If you substituted for someone for a partial season, please include that information as well. For example, if you toured with the group from 1996-1999, then subbed for someone during the Christmas 2001 tour.
- (4) Is your current position in the music field?
- (5) Education - Regardless of field, please list your degree(s) and where you earned them.
- (6) Briefly list current position(s), including city and state. For example: Director of Bands, East Rutherford High School. Forest City, NC.
- (7) Briefly list any music positions (including city and state), if any, held prior to touring with The King's Brass.
- (8) Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass.

## Trumpet

Gregory Alley

**Years toured:** 2008- current

**Is your current position in the music field:** Yes

**Education:** BM: Cornerstone University. MM: Michigan State University

**Current position(s):** Adjunct Instructor of Trumpet, Calvin University. King's Brass Trumpet Section. Holland Symphony Orchestra: Asst. Principal Trumpet, 3rd Trumpet

**Music position(s) prior to touring with King's Brass:** Trumpet Section Leader, US Army's West Point Band, West Point, New York. 3rd Trumpet, Lansing Symphony Orchestra, Lansing, Michigan

Mike Bossmer

**Years toured:** I was part of TKB for the very first 2 or 3 (?) years of the group's existence. That was a long time ago. Not sure which year that would be.

**Is your current position in the music field:** No

**Education:** Bachelor of Science - Mechanical Engineering; Lawrence Technological University; Southfield, MI

**Current position(s):** Manufacturing Engineer at General Motors - Powertrain

**Music position(s) prior to touring with King's Brass:** None

Jon Burgess

**Years toured:** '92, '93

**Is your current position in the music field:** Yes

**Education:** DMA - Arizona State University

**Current position(s):** Professor of Trumpet Texas Christian University

**Music position(s) prior to touring with King's Brass:** Florida Orchestra (Tampa Fla.); Assistant Professor of Trumpet, Morehead State Univ. (Morehead, Ky).

Don Duncan

**Years toured:** 1988, 1991-92, 1993-94

**Is your current position in the music field:** Yes

**Education:** Bachelor of Music Education, Wichita State University, Master of Music, Trumpet Performance, Arizona State University

**Current position(s):** 3rd Trumpet, Wheeling Symphony Orchestra, Wheeling, WV. Director of Orchestra, Beverly Heights, Pres. Church, Pittsburgh, PA

**Music position(s) prior to touring with King's Brass:** 3rd Trumpet, Wichita Symphony Orchestra, Wichita, Kansas

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Extra Trumpet, Phoenix Symphony Orchestra, Phoenix, AZ. 2nd Trumpet, New Mexico Symphony Orchestra, Albuquerque, NM. Pastor of Instrumental Music, Grace Community Church, Tempe, AZ, (Tim Zimmerman personally got this job for me.) Pastor of Worship, Wheaton Bible Church, Wheaton, Illinois (Tim helped with connections for this job to happen as well.) 2nd Trumpet, Illinois Symphony/Pastor of Worship, Grace Community Church, Newton, Kansas. Member Chicago Civic Orchestra. Extra Trumpet, Chicago Symphony Orchestra. Principal Trumpet, Wichita Symphony Orchestra. Assistant Professor of Trumpet, Wichita State University. Principal Trumpet, Wichita Grand Opera. Principal Trumpet, Wichita Music Theatre. Brass Faculty, Principal Trumpet, AIMS Festival, Graz, Austria

Bryan Edgett

**Years toured:** 1984, 1986

**Is your current position in the music field:** Yes

**Education:** BS Music Ed. Indiana Univ. of PA; MM Trumpet Performance, Bowling Green State Univ.; DA Trumpet Performance and Pedagogy, Univ. of Northern Colorado

**Current position(s):** Retired

**Music position(s) prior to touring with King's Brass:** Trumpeter, USMC, 29 Palms, CA, New Orleans, LA.

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Director of Instrumental Activities, Eastern University, Adjunct Professor, University of Valley Forge, Cairn University

Todd Jenkins

**Years toured:** 1999 - 2001

**Is your current position in the music field:** Yes

**Education:** BM University of South Carolina, MM Ithaca College

**Current position(s):** Band Director, Augusta Christian School.  
Augusta, GA. Music Faculty, Augusta University. Augusta, GA.  
Music Faculty, University of South Carolina, Aiken. Aiken, SC.  
Orchestra Director, Kiokee Baptist Church. Appling, GA. Director,  
Aiken Concert Band. Aiken, SC

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Music Faculty, Charleston Southern University. Charleston, SC. Music Faculty, Brevard College. Brevard, NC.

Jim Kapanka

**Years toured:** 1980-1984

**Is your current position in the music field:** No

**Education:** Electrical Engineering - Oakland University Master Science Engineering Industrial & Systems Engineering. University of Michigan Master of Science Finance. University of Michigan-Dearborn MBA School of Business - University of Michigan-Dearborn.

**Current position(s):** Staff Systems Engineer Autonomous & Automated Vehicles General Motors, Warren Michigan.

**Music position(s) prior to touring with King's Brass:**

Metropolitan Youth Orchestra - a civic youth orchestra in the metro Detroit area in the 1980s.

Daniel Lewis

**Years toured:** 2009-2016

**Is your current position in the music field:** Yes

**Education:** Bachelor of Music Degree - Cedarville University 2009, Master of Music Degree - Cleveland Institute of Music 2011

**Current position(s):** Principal Trumpet - Springfield Symphony Orchestra (Ohio) 3rd Trumpet - Dayton Philharmonic Orchestra

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Assistant Principal/2nd Trumpet - Richmond Symphony Orchestra

Paul Miller

**Years toured:** 1979-1983

**Is your current position in the music field:** Yes

**Education:** Bachelor of Music and Master of Music, Wayne State University in Detroit, MI

**Current position(s):** Instrumental Music Teacher in Grosse Pointe, MI

**Music position(s) prior to touring with King's Brass:** None

Phil Norris

**Years toured:** Summer 1985 - Maranatha Bible Conference Residency

**Is your current position in the music field:** Yes

**Education:** BME-Grace College (IN); MM-Northwestern University (IL); DMA-University of Minnesota

**Current position(s):** Professor of Music, University of Northwestern, St. Paul, MN

**Music position(s) prior to touring with King's Brass:** Music Director, Lakeland Christian Academy, Warsaw, IN; Assistant Professor of Music, Western Baptist College, Salem, OR; music Director, Wheaton Christian Academy, West Chicago, IL

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Associate Professor of Music, Sterling College, Sterling, KS

Brian Shook

**Years toured:** 2004-2009

**Is your current position in the music field:** Yes

**Education:** Cedarville University - B.A. in Trumpet Performance  
Arizona State University - M.M. and D.M.A. in Trumpet Performance

**Current position(s):** Chair of the Mary Morgan Moore Department of Music at Lamar University, and Associate Professor of Music (Trumpet) Symphony of Southeast Texas - Principal Trumpet (2009-present)

**Music position(s) prior to touring with King's Brass:** Towson University - Adjunct (Brass) American University - Professorial Lecturer (Trumpet)

Jason Webb

**Years toured:** May 2000 - May 2009

**Is your current position in the music field:** Yes

**Education:** BA - Music

**Current position(s):** Technical/Media Director at Stonebriar Community Church

**Music position(s) prior to touring with King's Brass:** N/A

## **Trombone**

Ben Chouinard

**Years toured:** 1988 - 1989

**Is your current position in the music field:** Yes

**Education:** B.M. Northwestern University, M.M. Penn State University, Graduate Diploma, Peabody Conservatory

**Current position(s):** Freelance Musician/Music Educator  
Baltimore, MD/Washington D.C.

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Washington Opera, Baltimore Opera, Maryland Symphony. Substitute and extra including tours with National Symphony and Baltimore Symphony. Trombone Instructor for Towson University and Morgan State University

Robert Earhart

**Years toured:** 2018 and 2019 seasons

**Is your current position in the music field:** Yes

**Education:** BMus Trombone Performance, University of Hartford;  
MMus Trombone Performance, University of Hartford

**Current position(s):** Private Lessons Teacher, Wesleyan University. Middletown, CT. 2017-2020

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Enlisted Musician, USMC. Will begin training in October 2020.

David Gravesen

**Years toured:** 2005-2013

**Is your current position in the music field:** No

**Education:** BM Trombone Performance- Florida State University.  
MM Trombone Performance - Purchase College, State University of NY

**Current position(s):** BM Trombone Performance- Florida State University. MM Trombone Performance - Purchase College, State University of NY.

**Music position(s) prior to touring with King's Brass:** Principle Trombone, Charlotte Symphony, Port Charlotte FL. Trombonist, Broadway Palm Dinner theater, Fort Myers, FL. Freelance trombone, Southwest FL region.

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** "Non-professional" Keyboards and team leader for Worship department, Christians for a New Tomorrow Ministries, Port Huron, MI.

Kate (Donnelly) Jenkins

**Years toured:** 1998 - 2002

**Is your current position in the music field:** Yes

**Education:** BM Music Education, Ithaca College and MM Trombone Performance, University of Georgia

**Current position(s):** Managing Director of the Augusta University Music Conservatory, Augusta, Georgia / Managing Director of the Harry Jacobs Chamber Music Society, Augusta University, Augusta, GA / Managing Director of "In Praise of Music," Augusta, GA / Substitute Musician, Augusta Symphony Orchestra, Augusta, GA / Substitute Musician, South Carolina Philharmonic, Columbia, SC

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Second Trombone, Charleston Symphony Orchestra, Charleston, SC / Second Trombone, Hilton Head Symphony Orchestra, Hilton Head, SC

Dan Martin

**Years toured:** Florida 88,89, summer 88

**Is your current position in the music field:** No

**Education:** Indiana university, bachelors, trombone performance

**Current position(s):** Residential remodeling company, Westfield, Indiana

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Music teacher at a small Bible college in Westfield, Indiana. 2 years.

David Miller

**Years toured:** 1997-2000

**Is your current position in the music field:** Yes

**Education:** Trombone Performance, University of MN Master's in Trombone, Temple University

**Current position(s):** Trombone, US Navy Band Washington DC. Principal Trombone, Fairfax Symphony

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Substitute Trombone, Atlanta, Baltimore, and Cincinnati Symphonies. 2nd Trombone, Charleston Symphony

Steve Omelsky

**Years toured:** 2014-2015

**Is your current position in the music field:** Yes

**Education:** B.M. Eastman School. M.M. University of Akron, D.M.A. University of Maryland, MUEd Certification. Towson University.

**Current position(s):** General music teacher at Montgomery County Public Schools, Maryland

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** The Columbia Orchestra, 2nd trombone. Columbia, Maryland



Andrew Reich

**Years toured:** 2009-2010, 2011-2016

**Is your current position in the music field:** Yes

**Education:** BM- Performance- USC. MM- performance UGA

**Current position(s):** Trombonist USAF Band Ceremonial Brass, Washington D.C.

**Music position(s) prior to touring with King's Brass:** Acting 2nd Trombone Greenville Symphony. Florence Symphony

Principal trombone. Riverland Hills Symphony Principal: soloist

**Excluding your current position(s), briefly list any music**

**positions (including city and state), if any, held after touring**

**with The King's Brass:** Trombonist, USAF Heritage of America Band.

Jihye Shim

**Years toured:** 2016-2017

**Is your current position in the music field:** Yes

**Education:** M.M. Cincinnati Conservatory of Music

**Current position(s):** Army Band, Fort Campbell, KY

**Music position(s) prior to touring with King's Brass:** Orchestra musician, Seoul, South Korea

Jeremy Smith

**Years toured:** May 2010 to May 2011

**Is your current position in the music field:** Yes

**Education:** B.M. - Grace College. M.M. - Carnegie Mellon University. D.M.A. - The Ohio State University (in progress)

**Current position(s):** Founder, [lastrowmusic.com](http://lastrowmusic.com). Low Brass Instructor/Brass Ensemble Director - Kenyon College, Gambier, OH. Trombone Instructor - Ohio Wesleyan University, Delaware, OH. Low Brass Instructor - Mount Vernon Nazarene University, Mount Vernon, OH. Bass Trombone, Huntington Symphony Orchestra, Huntington, WV. Graduate Associate - The Ohio State University, Columbus, OH

**Music position(s) prior to touring with King's Brass:**

**Excluding your current position(s), briefly list any music**

**positions (including city and state), if any, held after touring**

**with The King's Brass:** Bass Trombone - Orchestra Iowa, Cedar Rapids, IA

Doug Warner

**Years toured:** 1986-1997 (The January Florida tour was the only thing I did in 1997. That ended my tenure with the group.)

**Is your current position in the music field:** Yes

**Education:** B.M. in Trombone, University of TN at Chattanooga, M.M. in Trombone, University of Cincinnati College-Conservatory of Music, D.M.A. in Trombone, University of Cincinnati College-Conservatory of Music

**Current position(s):** Principal Trombone, Chattanooga Symphony and Opera Professor of Music and Director of Applied Studies in Music, Lee University School of Music. Cleveland, TN.

**Music position(s) prior to touring with King's Brass:** Principal Trombone, Chattanooga Symphony and Opera.

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Instructor of Music (part time). University of TN at Chattanooga, Chattanooga, TN Instructor of Low Brass (part time). Southern Adventist University, Collegedale, TN Instructor of Low Brass (part time). Covenant College, Lookout Mountain, GA Piano and Brass Instructor (part time). Laurelbrook Academy, Dayton, TN.

Michael Wharton

**Years toured:** 2000-2009

**Is your current position in the music field:** Yes

**Education:** B.M. Trombone Performance - The Cleveland Institute of Music, M.M. Trombone Performance - Bowling Green State University

**Current position(s):** Freelance Trombonist, Low Brass instructor, & Clinician in DFW, TX, Odysseus Chamber Orchestra - Principal Trombone in McKinney, TX, Linear Groove (mini big band) trombonist in DFW, TX

**Music position(s) prior to touring with King's Brass:** None other than basic freelance. Started KB while a sophomore in college

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Tucson Symphony Orchestra - 2nd Trombone (Tucson, AZ)

Drew Wolgemuth

**Years toured:** 2017-18

**Is your current position in the music field:** Yes

**Education:** BS messiah college (PA), MM Bowling Green State University (OH)

**Current position(s):** Part time Faculty trombone and euphonium, Mansfield University (PA)

**Music position(s) prior to touring with King's Brass:** Grad assistant BGSU (bowling green OH) Principal trombone Perrysburg symphony (Perrysburg OH) Mentor trombone, Detroit symphony civic ensembles( Detroit MI) Baltimore marching ravens (Baltimore MD)

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Music assistant, Family Life Ministries (Bath, NY)

## **Bass Trombone**

Alan Carr

**Years toured:** 2001-2008

**Is your current position in the music field:** Yes

**Education:** BM - Peabody Conservatory; MM - The Juilliard School; AD - Yale University; DMA - University of Wisconsin-Madison

**Current position(s):** Director of Brass, Professor of Music, George Mason University, Fairfax, VA; Trombone Faculty, New England Music Camp, Sidney, ME; Instructor, University of Maine, Augusta, ME.

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Low Brass Instructor, Brass Ensemble Director, and Director of the Olin Concert Series, Bates College; Adjunct Professor of Low Brass, Concordia University of Wisconsin; Arts Outreach Program Manager, University of Wisconsin-Madison

Eric Henson

**Years toured:** 2008-2015

**Is your current position in the music field:** Yes

**Education:** B.S. Ed. Western Carolina University. M.M.  
Trombone Performance University of Maryland. D.M.A.  
University of South Carolina

**Current position(s):** Bass Trombonist, Augusta Symphony.  
Augusta, GA. Bass Trombonist, Spartanburg Philharmonic.  
Spartanburg, SC. Bass Trombonist, Rock Hill Symphony  
Orchestra. Rock Hill, SC. Adjunct Instructor of Low Brass, Lander  
University. Greenwood, SC. Adjunct Instructor of Low Brass,  
Limestone University. Gaffney, SC. Adjunct Instructor of Low  
Brass, Newberry College. Newberry, SC.

**Music position(s) prior to touring with King's Brass:** Director  
of Bands, East Rutherford High School, Forest City, NC

**Excluding your current position(s), briefly list any music  
positions (including city and state), if any, held after touring  
with The King's Brass** Interim Director of Bands, Annapolis Area  
Christian School, Severn MD. Adjunct Instructor of Low Brass,  
Washington Adventist University. Tacoma Park, MD. Bass  
Trombonist, Western Piedmont Symphony, Hickory, NC. Adjunct  
Instructor of Low Brass, Limestone College. Gaffney, SC.

Dan Morris

**Years toured:** 2015-16

**Is your current position in the music field:** No

**Education:** BA-Music, Colorado Mesa University

**Current position(s):** Stagehand, IATSE, Fort Collins, CO.; Show  
Manager, Giddings Mouthpieces, Anderson Island, WA; Stage  
Manager, Denver Philharmonic, CO.; Ops manager, Colorado  
Brass, Denver, CO

**Music position(s) prior to touring with King's Brass:** Denver  
Philharmonic, Denver CO

**Excluding your current position(s), briefly list any music  
positions (including city and state), if any, held after touring  
with The King's Brass:** Denver Philharmonic; Founding member,  
Colorado Brass, Denver, CO; Bass trombone, GJ Rockestra, Grand  
Junction, CO;

Bryan Nelson

**Years toured:** 2000

**Is your current position in the music field:** Yes

**Education:** BS Music Education K-12 (Grace College) BS Music Performance, Low Brass (Grace College) MA Ministry Leadership (Lancaster Bible College and Graduate School)

**Current position(s):** Creative Arts Pastor (Pleasant Valley Baptist Church) in Liberty, MO

**Music position(s) prior to touring with King's Brass:** Lititz Community Band Director (Lititz, PA) Central Pennsylvania Symphony (Hershey, PA) Moonlighters Big Band (Lititz, PA)

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Worship Director at Grace Church (Lititz, PA) Worship Pastor at Topeka Bible Church (Topeka, KS)

## **Tuba**

Peter Begina

**Years toured:** 2009-2010

**Is your current position in the music field:** No

**Education:** BM Music Performance, University of Maryland

**Current position(s):** Technical Recruiter - Seattle WA

**Music position(s) prior to touring with King's Brass:**

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Retail Manager - Music & Arts in Laurel MD and Redmond WA

Doug Black

**Years toured:** 2014-2015

**Is your current position in the music field:** Yes

**Education:** DMA - UNCG. MM - Illinois State University, BM - music Ed - U of SC

**Current position(s):** Adjunct Professor of Music, Winthrop University, Rock Hill SC. Lecturer of Music, of SC, Columbia SC. Principal Tuba, Rock Hill Symphony, Rock Hill SC

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Acting Principal Tuba, Fayetteville Symphony, Fayetteville NC. Music instructor, Halifax Community College, Weldon NC

Robert Brewer

**Years toured:** Summer 2012

**Is your current position in the music field:** No

**Education:** BME Henderson State University. MS music ed University of Illinois at Urbana-Champaign, DMA University of Illinois at Urbana-Champaign.

**Current position(s):** School program advisor, Arkansas Dept of Education

**Music position(s) prior to touring with King's Brass:** High School Band Director, Arkansas, Professor of Music, Colorado State University (tenured retired).

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Adjunct Arkansas Tech University, Russellville and UA- Monticello

Paul Carlson

**Years toured:** 2008-2009 season

**Is your current position in the music field:** Yes

**Education:** D.M., Jacobs School of Music, Indiana University., M.M University of New Mexico, B.M. University of Illinois Urbana-Champaign

**Current position(s):** Tubist, Dallas Brass and Assistant Prof. of Tuba and Euphonium, Grand Valley State University, Grand Rapids, MI

**Music position(s) prior to touring with King's Brass:** Tubist, New Mexico Brass Quintet, University of New Mexico, Albuquerque, NM

David Kneller

**Years toured:** 1992-1996

**Is your current position in the music field:** No

**Education:** BA-Music, Lee University; MM-Performance. UCCCM; MBA-Finance, Lehigh University

**Current position(s):** Internal Audit Administrator - NJM Insurance Group, West Trenton, NJ

**Music position(s) prior to touring with King's Brass:** None

David Porter

**Years toured:** Seasons 2010-2011 and 2011-2012. Subbed November 2012-January 2013. Subbed Korea tours Fall 2014 and 2015 (Correct years I think).

**Is your current position in the music field:** Yes

**Education:** Bachelor of Science Music Education, Tennessee Tech University; Masters of Music Tuba Performance. University of New Mexico; Doctor of Musical Arts in Tuba Performance, George Mason University

**Current position(s):** Adjunct Tuba and Instrumental Pedagogy, George Mason University, Fairfax, VA; Tuba and Brass Chamber Coordinator Faculty, The MasterWorks Festival, Spartanburg, SC; Principal Tuba, Tyson's McLean Orchestra, McLean, VA; Low Brass Teacher, Northern Virginia

**Music position(s) prior to touring with King's Brass:** Section Tuba, The United States Air Force Concert Band, Washington, DC; Principal Tuba, The McLean Orchestra, McLean, Virginia; Tuba Faculty, The MasterWorks Festival, Winona Lake, IN; Low Brass Teacher, Northern Virginia

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Tuba, eurobrass tours, Germany, 2013-present; Fundamentals of Playing Staff, The Green Machine Pep Band, George Mason University, Fairfax, VA; Brass Section Coach, Lake Braddock High School, Burke, VA; Brass Chamber Coach, George Mason University, Fairfax, VA; Class Brass, Instrumental Pedagogy, and Lab Band Conducting Teacher, George Mason University, Fairfax, VA.

Corey Rom

**Years toured:** 2004-2006, subbed but don't remember the date, 2014-2015

**Is your current position in the music field:** No

**Education:** BM - CU Boulder, DMA - UT Austin

**Current position(s):** Tuba/Euph Adjunct - Texas Woman's University

**Music position(s) prior to touring with King's Brass:** Low Brass Specialist - Irving Independent School District.

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Music Minister - Stonebriar Community Church, Music Minister - St. Andrew's Episcopal Church, Adjunct Tuba/Euph - Collin College

Ben Roundtree

**Years toured:** May 1997 - Jan 2000

**Is your current position in the music field:** Yes

**Education:** Bachelor of Music, University of Kentucky. Master of Music, George Mason University

**Current position(s):** Music Missionary, Artists in Christian Testimony Intl, Röttenberg, Germany Co-Leader, eurobrass, Röttenberg, Germany Music Director, Bezirksposaunenchor Nagold, Germany. Music Director, Bläserteam Sulz, Germany

**Music position(s) prior to touring with King's Brass:** None

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Instrumental Music Pastor, McLean Bible Church, Vienna, Virginia

Deryk Schudy

**Years toured:** Subbed one week in Summer 2008, Subbed Christmas 2008-'09

**Is your current position in the music field:** No

**Current position(s):** Non-Music, Springfield, MO - prefer not to disclose

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Adjunct Professor of Tuba and Euphonium - Evangel University 2011-2012



## Piano/Organ

Laura (Goepper) Allnutt

**Years toured:** 2007-2008

**Is your current position in the music field:** Yes

**Education:** Bachelors in Music Performance (piano) University of Kentucky

**Current position(s):** Pianist at White Oak Pond Church in Richmond KY. Collaborative pianist at Eastern KY University. Director and teacher of Allnutts4music Studio (music lessons). Freelance musician for musicals, weddings, funerals, etc. Pianist for chamber music at Madison Central High School in Richmond KY. Collaborative Pianist and teacher at Central Music Academy in Lexington, KY

**Music position(s) prior to touring with King's Brass:** I was in college, so I was teaching privately and also held church pianist positions.

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Piano teacher at Centre for Musical Minds in Frisco, TX. Collaborative Pianist for Allen High School band and choirs in Allen, TX. Pianist for musicals through Dallas metroplex (premiered one at Gilley's)

Dan Galbraith - Also played trombone

**Years toured:** 1992-1993 (I believe, maybe 1991-1992)

**Is your current position in the music field:** Yes

**Education:** B.S. in Piano Performance from Southern Nazarene University (SNU)

**Current position(s):** Lead orchestrator & editor at PraiseCharts.com, Franklin, TN

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Jazz Band director, SNU, Bethany OK - Assoc. Min. of Music OKC 1st Nazarene, OKC, OK - Assoc. Min. of Music, College Church Nazarene, Olathe, KS - Assoc. Min. of Music, Shadow Mountain Church, El Cajon, CA - Part and Full-time work with PraiseCharts to present day.

Michelle (Fevig) Kuhl

**Years toured:** 2003-2008, 2010-2011, subbed Christmas 2009, January 2010, partial Christmas 2017 and 2018, partial January 2019.

**Is your current position in the music field:** Yes

**Education:** Bachelor's of Arts, Piano Performance. Spring Arbor University.

**Current position(s):** Staff Accompanist, Cornerstone University, Grand Rapids, MI

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass:** Freelance musician

Dan Marvin

**Years toured:** 1980 - 1984

**Is your current position in the music field:** No

**Education:** BA - Piano, Bob Jones University, MM, Piano, Peabody Conservatory

**Current position(s):** Independent Accounting Consultant

**Music position(s) prior to touring with King's Brass:** N/A

Lisa (Varner) Nelson

**Years toured:** 1996-2002; Christmas 2016; January 2018; January 2019

**Is your current position in the music field:** Yes

**Education:** BS - Grace College - Music Ed and Piano Perf; MM - Temple University - Music Theory

**Current position(s):** Adjunct Faculty, William Jewell College (Liberty, MO); Owner of Northland Piano Studio (KC, MO)

**Music position(s) prior to touring with King's Brass:** N/A

**Excluding your current position(s), briefly list any music positions (including city and state), if any, held after touring with The King's Brass** Adjunct Faculty, Lancaster Bible College (Lancaster, PA),

Rachel (KyeJung) Park

**Years toured:** Christmas tour in 2012 until January tour in 2015

**Is your current position in the music field** Yes

**Education:** Doctoral of Musical Arts in Church Music and Piano Performance (Southwestern Baptist Theological Seminary, Fort Worth, TX)

**Current position(s):** Assistant Professor of Piano at Jacksonville State University, Jacksonville, AL

**Music position(s) prior to touring with King's Brass:** Pianist at the First Baptist Church in Maypearl, TX. Assistant Piano Teacher at Southwestern Music Academy, Fort Worth, TX. Student Accompanist at Southwestern Baptist Theological Seminary, Fort Worth, TX.